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EXTRA SERIES III

BHOJA'S ŚṚṄGĀRA PRAKĀŚA

VOLUME I—PART I

KARNATAK PUBLISHING HOUSE

Karnatak House, Chira Bazar, Bombay (India)

BHOJA'S

SRNGĀRA PRAKĀŚA

BY

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WITH A FOREWORD BY

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VOLUME I—PART I

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FOREWORD

This thesis gives a full and critical review of Bhoja's *Śṛṅgāra-prakāśa*, which is a hitherto unpublished work on *alaṁkāra* of an encyclopædic character. In this mammoth work on *alaṁkāra*, Bhoja endeavours to bring under literature and literary appreciation, everything of importance in Indian thought, as embodied in Sanskrit writings, both śāstraic and non-śāstraic; and the method which Bhoja adopts for this purpose is eclecticism of an all-comprehending type. Bhoja's massive mind and work have luckily found in Dr. RAGHAVAN'S massive thesis an efficient search-light reaching far backwards and forwards in the long course of development of literary criticism in Sanskrit.

The part now published contains Chapters I to XV and forms the first fasciculus. The whole treatise consists of twenty-eight chapters. It is proposed to complete the treatise in four fasciculi and two volumes. The last fasciculus will include a complete table of contents, the necessary indexes and my introduction. When the whole treatise is published, the world of scholars will see how King Bhoja's mind was moving about a thousand years ago in the sphere of literary criticism in Sanskrit and what a well-informed Sanskrit scholar of conspicuous ability—Dr. Raghavan—has done in the same sphere in modern times.

Madras:
9th July, 1939.

S. KUPPUSWAMI SASTRI.

" एतस्मिन् शृङ्गारप्रकाशे सुप्रकाशमेव अशेषशास्त्रार्थसम्पदुपनिषदाम्
अखिलकलाकाव्यौचित्यकल्पनारहस्यानां च सन्निवेशो दृश्यते । "

Bhoja : *Śṛṅgāra-prakāśa,* Ch. XI, Vol. II, p. 430, Madras MS.

PREFACE

This thesis entitled "Bhoja's *Śṛṅgāra-prakāśa*" which was presented to the University of Madras for the degree of Ph.D. represents mainly the results of the investigation carried on by me as a Research Student at the University of Madras from September 1931 to September 1934 under the guidance of Mahāmahopādhyāya Prof. S. Kuppuswami Sastri, M.A., I.E.S., Professor of Sanskrit and Comparative Philology, Presidency College, Madras.

Bhoja's *Śṛṅgāra-prakāśa*, in thirty-six chapters, running to 1908 pages in foolscap size in manuscript, is one of the biggest works in Sanskrit Literature and the biggest in the whole field of Alaṁkāra Śāstra. Though this huge work came to light as early as about 1920 when the Peripatetic Party of the Madras Government Oriental MSS Library secured it for the Library, it has not so far been fully analysed and critically reviewed in detail anywhere. A few chapters of this work published by H. H. Śrī Yadugiri Svāmin of Melkote, a short chapter in Dr. A. Sankaran's work on 'Theories of Rasa and Dhvani,' and a short paragraph in Mr. K. S. Ramasvami Sastri's Introduction to his edition of Śāradātanaya's *Bhāvaprakāśa* in the Gaekwad Oriental Series—these are the only publications so far available on Bhoja's *Śṛṅgāra-prakāśa*. Besides Bhoja's contribution to Sanskrit Poetics proper, a thousand things of interest with reference to almost all branches of Sanskrit learning lie scattered in the 1908 pages of this magnum opus of King Bhoja. This thesis gives an exhaustive and critical exposition of all the contents of the *Śṛṅgāra-prakāśa*. The manuscript of the work on which this study is based is described in the opening section called 'Manuscript Material.'

Though this thesis has been titled 'Bhoja's *Śṛṅgāra-prakāśa*,' it is only very rarely that I have restricted myself to that single work. The sections in this thesis represent a nearly complete account of the evolution of the various concepts which come within the encyclopaedic range of literary criticism as conceived by Bhoja.

This thesis owes its publication to the 'Nirvyāja śraddhā' of Dr. S. M. Katre and Prof. P. K. Gode, the Editors of the *New Indian Antiquary*. To them and to the Publishers, the Karnatak Publishing House, Bombay, I take this opportunity to render my thanks. My thanks are also due to the University of Madras for giving me an opportunity to carry on research work under my esteemed Professor, Mahāmahopādhyāya S. Kuppuswami Sastri. I could not have tracked the tropical forest of such manuscripts as the *Śṛṅgāra-prakāśa* and the *Abhinava-bhāratī* if my Professor had not given his kind guidance at every step.

स्वबुद्धिमृत्तिकाभेन समतारि नदी कथम्।
ननु पोतायितं प्रेम्णा गुरुपादाम्बुजन्मनाम्॥

University, Madras.
15th June, 1939.

V. RAGHAVAN.

LIST OF ABBREVIATIONS

Abhi. Bhā.	*Abhinava Bhārati*, the commentary of Abhinavagupta on Bharata's *Nāṭya śāstra.*
A. Śekhara	*Alaṁkāra Śekhara* of Keśava miśra.
Bhā. Pra.	*Bhāva Prakāśa* of Śāradātanaya
Bib. Ind.	Bibilotheca Indica Series.
Cat. Cat.	*Catalogus Catalogorum* of Th. AUFRECHT.
Chowk.	Chowkhamba Sanskrit Series, Benares.
Com.	Commentary.
Des. Cat.	Descriptive Catalogue.
Dhva. Ā.	*Dhvanyāloka* of Ānandavardhana.
D.R.	*Daśarūpaka* of Dhanañjaya.
D.R.A.	*Daśarūpaka Avaloka* of Dhanika.
Epi. Ind.	*Epigraphia Indica.*
Gæk. / GOS.	Gækawad Oriental Series, Baroda.
G.S.	*Gāthā Saptaśatī* of Hāla
Hemacandra ; *K.A.*	Hemacandra's *Kāvyānuśāsana.*
I.A.	*Indian Antiquary.*
IHQ.	*Indian Historical Quarterly*, Calcutta.
"*Insc. of N.I.*"	"*Inscriptions of North India*" by Dr. D. R. BHANDARKAR, Epigraphia Indica.
JOR.	*Journal of Oriental Research*, Madras.
K.A.	*Kāvyālaṁkāra.*
K.A.	*Kirātārjunīya* of Bhāravi.
K.Ā.	*Kāvyādarśa* of Daṇḍin.
K.A.S.S.	*Kāvyālaṁkāra-sāra-saṁgraha* of Udbhaṭa.
K.A. Sū. and Vṛ.	*Kāvyālaṁkāra-sūtra and Vṛtti* of Vāmana.
K.M.	*Kāvya-mīmāṁsā* of Rājaśekhara.
K.M. Gucchaka	Kāvyamālā Gucchaka.
K. Pra.	*Kāvya Prakāśa* of Mammaṭa.
K.S.	*Kumāra Sambhava* of Kālidāsa.
N.C.	*Naiṣadhīya-carita* of Śrīharṣa.
N.Ś.	*Nāṭya Śāstra* of Bharata.
N.S. edn.	Nirnaya Sagar Press edition.
Nya. Sū.	*Nyāya Sūtras of* Gautama.
Punj. Ori. Ser.	Punjab Oriental Series, Lahore.
Raghu.	*Raghuvaṁśa* of Kālidāsa.
R.A.S.	*Rasārṇava-sudhākara* of Śiṅga-bhūpāla.
S.K.Ā.	*Sarasvatikaṇṭhābharaṇa* of Bhoja (Kāvyamālā 95).
S.M.	*Sāhitya mīmāṁsā.*
Śṛ. Pra.	*Śṛṅgāra Prakāśa* of Bhoja.
Triv. / T.S.S.	Trivandrum Sanskrit Series.
V.J.	*Vakrokti Jīvita* of Kuntaka.
V.P.	*Vākyapadīya* of Bhartṛhari.
V.V.	*Vyakti Viveka* of Mahima Bhaṭṭa.
Vyā.	Vyākhyā.
गाथा०	गाथासप्तशती
ध्व० आ०	ध्वन्यालोकः
मनु०	मनुस्मृतिः
शृ० प्र०	शृङ्गारप्रकाशः
सू० श०	सूर्यशतकम्

CONTENTS

ERRATA

PAGE	LINE	READ
7	11	Bilhaṇa.
10	23	I—VI.
16	3	Raghu.
17	8	सोपाधि—
17	10	निविशति
18	20	—वियोगरूपा :
26	6	प्राहुरुभया—
35	1	Pustakarman
37	15	प्रकृतिभवमतोऽभिमानसंज्ञम्
48	30	भूत
49	23	अभेदभेदावथ तौ वदाम :
50	13	Śruta sambhava
52	17	Parakṛti
54	18	आत :
63	7	Pauruṣa
64	29	Niruktis
83	8	Poetry
95	41	शोभा—
103	1	In
117	2	—वर्ग :
133	13	गोरपत्यं
144	31	Nīcavastu
172	13	Anuraṇana
174	33	तात्पर्य
175	18	हेतव :

ADDENDUM

Total Varieties of Dhvani

On p. 172, lines 14-16, it is stated that later writers have worked out the possible varieties of Dhvani to 1326, and reference is here made to p. 55 of Vidyānātha's Pratāparudrīya (Bālamanoramā edn.).

This number refers to the Śuddha varieties and on the next page Vidyānātha adds the Miśra varieties and gives the total as 5304.

As a matter of fact, Abhinava himself has worked out the possible number of Dhvani-varieties. He gives it as 7420 and indicates that this number will multiply infinitely if the infinite variety of Alaṁkāra is taken into account. See Locana, p. 228, lines 1-6.

CHAPTER I

MANUSCRIPT MATERIAL

This study of mine of Bhoja's *Śṛ. Pra.* is based mainly on the four volumes of the Ms. of the *Śṛ Pra.* deposited in the Govt. Oriental Mss. Library, Madras, R. No. 3252, of which I give a description here.

Vol. One. (I. 39. 52.) containing chapters one to six and a little in the beginning of chapter seven. Pages 437.

Regarding this portion of the *Śṛ Pra.*, chapters one to six, I consulted, for choosing readings and filling small lacunae, a press copy of these six chapters prepared by the Curator, Mm. Prof. S. Kuppusvami SASTRI, and the staff of the Madras Govt. Oriental Mss. Library, when they had an idea of publishing the work. This press copy is also deposited in the above-said Library and has been prepared with three *Śrītāla* Mss. of Malabar. Quotations in this portion have been identified as far as possible. This press copy runs to 555 pages.

Vol. Two. (I. 39. 53.) containing chapter seven from where it was left in the first volume to chapter twelve. This volume runs to 553 pages. Chapters nine (with some omission in the beginning) to eleven are available to us in another copy of this portion of the *Śṛ. Pra.* which is a copy from a palm-leaf Ms. in the Library of the Curator for publishing Sanskrit Mss., Trivandrum. [R. 3785. (T. 2. 158.) Mad. Govt. Ori. Mss. Library.] The readings of this duplicate for chapters nine to eleven are not generally good but I used the copy to fill up certain small gaps in the main Ms.

Vol. Three. (I. 39. 54.) containing chapter thirteen (with the beginning wanting) to chapter twenty-three. This volume runs to 408 pages.

Vol. Four (I. 39. 55.) containing chapters twenty-three to thirty-six, running to 510 pages.

The total number of pages of these four volumes of the *Śṛ. Pra.* are 1908. (437 plus 553 plus 918.)

CHAPTER II

LACUNAE IN THE MANUSCRIPT (*ŚṚ. PRA.*)

ग्रन्थपाताः

VOLUME ONE :

1. Pp. 25-28 and 30-31 : Many lines are lost in these pages.

2. P. 31. Another gap ; the section where these two gaps occur treats of Avyaya and its varieties.

VOLUME TWO :

3. P. 398. Two lines are missing.

4. Pp. 400, 401, 403, 404, & 409. Small gaps in the lines. On pp. 403 and 404 no single line is completely available. But gaps marked 3 and 4 can be filled up by a reference to the corresponding portion of the *Sarasvatī-kaṇṭhābharaṇa* as well as to the other copy of the *Śṛ. Pra.*, chapters 9-11, which exists in the Library.

VOLUME THREE :

5. The beginning of this Vol., i.e., of chapter 13, is wanting. The portion lost seems to be small ; it mentions Śṛṅgāra, i.e., Ahaṁkāra, as of four kinds according to the four Puruṣārthas, giving the Pravṛttis, Vṛttis, Rītis, type of hero and heroine etc., for each of these four Śṛṅgāras. The gap is no loss for the same topic is more elaborately dealt with again in the further chapters of this volume.

6. Pp. 1-16, 28, and 56-58. Small gaps in most of the lines.

7. P. 210. The section here illustrates the Anubhāvas born of mind and speech (*mānasika* and *vācika*). In a hiatus in this section on p. 210 are lost the illustrations of the mental Anubhāvas, Hāva to Gāmbhīrya, and of the vocal Anubhāvas, Ālāpa to Atideśa. On p. 211 we see the jump from Hāva on p. 210 to Atideśa. The Ms. itself notes here that one leaf in the original was blank. (अत्र मातृकायामेकं पुटं शून्यं दृश्यते)

8. P. 236. Some part of the illustrations of the thirty-six kinds of emotional glances, Kānta etc., is missing and the Ms. here also says that two leaves in the original were blank. (अत्र मातृकायां पुटद्वयं शून्यं दृश्यते)

9. P. 238. The gap is in the chapter on Dharma Śṛṅgāra and is towards the end of p. 238. In this gap are lost three varieties of physical (Kāyika) virtuous acts ; and the illustrations of the first five varieties of Dharma of the Nivṛtti type along with the enumeration of the ten kinds of Nivṛtti dharma.

VOLUME FOUR :

It is in this, the Fourth Volume, that the greatest loss is seen.

10. P. 464. The biggest lacuna in the Ms. occurs here. It is towards the end of chapter 25, and sweeps away the last portion of chapter 25, *the whole of chapter 26,* and the beginning of chapter 27. Thus the loss is threefold here.

(*a*) The portion of chapter 25, which is lost, is descriptive of some varieties of the verbal sources of knowledge through which, first love (Pūrva Anurāga) springs up. The sources of knowledge are divided into two classes, Darśana and Śravaṇa ; the former is a certain number of Pramāṇas based on Pratyakṣa ; the latter, on Śabda, and comprises Śabda, Aitihya, Śrutānumāna, Śrutopamāna, Śrutārthāpatti, and Śrutasambhava. The treatment with illustrations etc. of the five beginning with Aitihya is lost.

(*b*) The whole of chapter 26 is lost. It is not possible to make out exactly all the subjects dealt with in it. But it can be guessed in general that the lost chapter speaks of some aspects of Pūrva Anurāga.

(*c*) The first half of chapter 27 is lost. The topics that made up this portion are not known. Where the text begins, we find the treatment of the subjects, Saṁketa and Abhisaraṇa and the colophon says that the chapter as a whole speaks of Abhiyoga.

11. P. 574. There must have been a derangement of the leaves of the original here. The portion refers to the end of chapter 29, devoted to the description of a set of 48 conditions of Love, 'Sending of Messenger' (Dūta Sampreṣaṇa) etc. The whole subject is put under the head 'Dūta Sampreṣaṇādi' which must have been the name of the chapter also. Somewhere, on or near p. 574, this 29th chapter should have ended. The last topics of this chapter of 48 items are Itivṛttākhyāna and Samīhitasiddhi. These are almost finished when there occurs the gap in which are lost the end, colophon, etc. of the chapter. A small part of this missing portion is however available, having been misplaced in the middle of the next chapter, pp. 613-4.

12. Pp. 574-578. These pages deal with certain ideas related to Māna. But these do not form the beginning of the 30th chapter, which is devoted to Māna. The real beginning of this chapter has been fixed by me at the end of p. 578 and the chapter runs up to p. 649.

P. 613. The matter between pp. 574-578 should come over to pp. 613-4, where there is a gap and an exchange of leaves with the final portion of the last chapter as pointed out above. Some part of a topic in Māna is also lost in this derangement of leaves.

13. P. 622. A small gap in which are lost the illustrations of the six seats (Sthāna) of Māna, heart etc.

14. P. 678 and 831-4. Small gaps in a few lines on these pages.

15. P. 840. A gap in which are lost illustrations of six of the 64 stages of Love after Pūrva-anurāga-vipralambha.

16. Pp. 913-7. Small gaps in a few lines.

17. Pp. 915-6. A bigger gap, in the last, i.e., the 36th chapter. In this lacuna have disappeared the illustrations of seven kinds of Anubandhas in the list of twelve Anubandhas of Preman forming the Sampūrṇa and Anubandha stage of Sambhoga. Also the enumeration of the twelve varieties of Prema Pāka forming the fourth stage of Sambhoga named Samyak and Prakarṣa, together with the illustrations of the first eight Pākas, is lost.

CHAPTER III

BHOJA'S AUTHORSHIP OF THE ŚṚ. PRA.

Bhoja[1] has been credited with works in every branch of knowledge, in every Śāstra[2] ; and when modern scholars see a 'formidable' list of works attached to the name of an author, the first step in their research is to doubt and be sceptic about one single author's authorship of all those works. And when the writer happens to be a king, the general 'research rule' is to put those works down as the works of court-poets who suppressed their own names and allowed their royal patrons to become famous instead. It cannot be contended that there were not cases of poets writing works and passing them off as their king's work ; and there were also cases where later and minor writers preferred the suppression of their own names to allowing their works to die and sent their works out as those of a celebrated old writer. The former phenomenon at least, namely, the self-effacing spirit of certain original writers who allow other highly-situated personalities to publish the works as their own, is not peculiar to ancient India and Sanskrit literature ; instances can be given from our own research-world of to-day. That apart, even when the above-said two positions are granted, it must be accepted, very

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1. For Bhoja's date, see *Epi. Ind.* I. pp. 230-233, BÜHLER : Bhoja might have assumed reigns of government about 1010 A.D. or somewhat later. His Rājamṛgāṅka is dated 1042-3 A.D. He died sometime after 1062 A.D.

" Insc. of N. I." Nos. 132 and 133 dated A.D. 1055 and 1056 speak of Bhoja's successor, Jayasimhadeva. Nos. 108 and 110 are Bhoja's inscriptions dated A.D. 1019. (ed in *IA*. XLI and *Epi. Ind.* XI) and No. 111 is another Bhoja-inscription dated A.D. 1021.

2. According to Ājada who commented on Bhoja's *Sarasvatīkaṇṭhābharaṇa*, Bhoja wrote 84 works and all these were given names which were Bhoja's own titles, Birudas. 'Sarasvatīkaṇṭhābharaṇa' and 'Śṛṅgāraprakāśa' were also Bhoja's titles like 'Rājamṛgāṅka ", 'Samarāṅgaṇasūtradhāra' etc.

" इह हि शिष्टशिरोमणि निखिलनिरवद्यविद्यानिर्माणापूर्वप्रजापति प्रचण्डभुजदण्डपराक्रमार्जित-**चतुरशीतिबिरुदप्रकाशितस्वकृतग्रन्थसमाजः** श्रीभोजराजः शास्त्रारम्भे etc." p. 37, *Des. Cat. of Mss. in Jain Bhandars at Pattan*, Vol. I., Palm-leaves, GOS. LXXVI.

The *Prabhāvakacarita* of Candraprabhasūri, N.S. Edn., I., p. 300, verses 75-78, refer to Bhoja's works in the several branches :

भोजव्याकरणं ह्येतत् शब्दशास्त्रं प्रवर्तते ॥
असौ हि मालवाधीशो विद्वच्चक्रशिरोमणिः ।
शब्दालङ्कार दैवज्ञ तर्कशास्त्राणि निर्ममे ॥
चिकित्सा राजसिद्धान्त तरुवास्तूदयानि च ।
अङ्कशाकुनकाध्यात्म स्वप्नसामुद्रिकाण्यपि ॥
ग्रन्थान्निमित्तव्याख्यानप्रश्नचूडामणीनिह ।
विवृत्तिं चाय सद्भावेऽर्थशास्त्रं मेघमालया (?) ॥

learned men among kings there were ; and that when we see modern writers like Dr. A. B. KEITH producing 'very fat' books on almost all subjects in Sanskrit, besides works on Dominion Law, we can certainly believe that the ancient Hindu system of Education and the old Hindu devotion to Learning did produce giants who wrote a very large number of works, in different branches of Learning.

This general question apart, we shall come to the authorship of the *Śṛ. Pra.* of Bhoja. All the writers who have known the *Śṛ. Pra.* have quoted it as a work of king Bhoja ; and Bhoja as an Ālaṁkārika is a very prominent name. The work *Śṛ. Pra.*, albeit its size, undoubtedly exhibits a unity of authorship, the same kind of mind, with all its merits and demerits, being seen all through. And when one is not prepared to discredit the belief and is not able to disprove the possibility of Bhoja's vast learning, one can accept that Bhoja himself wrote this *Śṛ. Pra.*

But modern research scholars have, as said above, not believed that king Bhoja himself wrote all these works. As for instance, T. AUFRECHT says in his *Cat. Cat.*, before giving the list of works attributed to Bhoja, that it is superfluous to add that *not one* of these works was written by Bhoja, that they were written by poets of his court and of his time. In his Foreword to Śrī YADUGIRI SVĀMIN'S edition of chapters xxii-xxiv of the *Śṛ. Pra* Mr. A. RANGASVAMI SARASVATI says less strongly : "The minute analysis of the subject-matter and the selections of hundreds of quotations to illustrate fine shades of emotion as is done in the *Śṛ. Pra.* should have been the work of quite a large number of scholars, all working under the direction of a president who in the present case happens to be none else than the cultured sovereign." (p. vii) 'Minute analysis' and 'selections of quotations' by them selves do not necessarily presuppose the joint working of a number of authors.

The anthology named *Saduktikarṇāmṛta* compiled by Śrīdharadāsa gives the opening Maṅgala śloka of the *Śṛ. Pra.* on Ardhanārīśvara—

अच्छिन्नमेखलमलब्धदृढोपगूढमप्राप्तचुम्बनमवीक्षितवक्त्रकान्ति ।
कान्ताविमिश्रवपुषः कृतविप्रलंभसंभोगसख्यमिव पातु वपुः पुरारेः ॥

p. 37. Bib. Ind. Edn., p. 22, Punj. Ori. Ser. Edn.

as a verse of a poet named Cittapa[1] who is cited also as Chittapa, Kṣittapa, Chitrima and Chinnama.[2] Some of the forty[3] verses ascribed to this poet in the *Saduktikarṇāmṛta* are quoted in the *S. K. Ā.* and the *Śṛ. Pra.* Of the many royal panegyrics among these verses, a few are on King Bhoja. The

1. This verse is not found in other anthologies including the *Sūktimuktāvalī* of Jalhaṇa.

2. See the *Śārṅgadhara paddhati* and AUFRECHT'S *Catalogus Catalogorum* (I. p. 1936). The *Gaṇaratnamahodadhi*, edn. EGGELING, pp. 80. 140. and also F. W. THOMAS, Introduction to the *Kavīndravacanasamuccaya*, pp. 37-40.

3. Punjab Oriental Series edn. pp. 5, 14, 15, 22, 89, 186-7, 187, 189, 190, 191, 191, 192, 194, 194, 194, 196, 199, 200, 203, 206, 207, 212, 213, 215, 218, 219, 221, 221, 242, 246, 259, 274, 277, 285, 293, 294, 294, and 327.

Subhāṣitāvali of Vallabhadeva has a verse mentioning Cittapa as a poet attached to Bhoja (p. 30, śl. 186. PETERSON's edn. भोजश्चित्तपबिह्लणप्रभृतिभिः etc.) The *Prabhāvakacarita* of Candraprabhasūri (N. S. edn. Pt. I, pp. 242ff) refers to Cittapa as a poet in Bhoja's court and as the pupil of Kardamarāja. All these taken together might induce one to accept the conclusion that Bhoja's court-poet Cittapa wrote the *Śṛ. Pra.*

The large number of Cittapa-verses and the proximity by time though not by place predispose one to attach weight to the authority of the *Saduktikarṇāmṛta* but it must be remembered that an anthology as such must not form the determining evidence. The verse in the *Subhāṣitāvali* connecting at the same time Bhilhaṇa with Cittapa as poets who sang of Bhoja seems to assume questionable chronology if it means that both of them were in Bhoja's court. The verse would not contradict the possibility of the two poets being later in time to Bhoja of whom they sang. And the *Prabhāvakacarita* is after all only a book of tales. Even if the *Saduktikarṇāmṛta* is correct in its ascription of the verse 'Acchinnamekhalam etc.' to Cittapa, it is not improbable that Bhoja used one of his court-poet's verses which was apt as the Maṅgala Śloka when he wrote the *Śṛ. Pra.*

Whether king Bhoja wrote the *Śṛ. Pra.* or Cittapa or some other poet wrote it for the king, the work is of absorbing interest for its main theory of the new Rasa of Ahaṁkāra-Abhimāna-Śṛṅgāra, for the numberless noteworthy points of originality in its treatment of the other topics of Poetics, for the wealth of illustrative literature, (much of it otherwise little known), that is quoted and for the characteristic, if not masterly, mind that is revealed through its whole length. I should now proceed to give an adequate account of these.

CHAPTER IV

SCHEME, SCOPE & CONTENTS OF THE ŚR. PRA.

आस्तां वस्तुषु वैदग्ध्यं काव्ये कामपि वक्रताम् ।
प्रधानसंविधानाङ्कनाम्नापि कुरुते कविः ॥

says Kuntaka in his *Vakrokti Jīvita.* Writers must name their works in such a manner that the names themselves give the theme and the main idea of their works. Works must be significantly named as *Abhijñāna Śākuntala, Mudrā Rākṣasa* and so on and not as *Rāmābhyudaya, Rāmacarita* and so on. The name *Śṛ. Pra.* is not like the name of Bhoja's other, earlier and very much smaller work, the *Sarasvatīkaṇṭābharaṇa.* *Śṛ. Pra.* is a significant name. The work purports to explain or treat of Śṛṅgāra Rasa. Thus the main part of Bhoja's huge work, which Bhoja himself thinks as important enough to serve as the basis of the name of the work itself, is the exposition of his new-found theory of the one Rasa of Ahaṁkāra, Abhimāna or Śṛṅgāra. Besides this Śṛṅgāra of Ahaṁkāra explained in chapter xi, the 'lower' Śṛṅgāra Rasa of Rati between man and woman is also elaborately treated in chapters xiii, xv-xvii, xx, xxii-xxxvi. Thus the chief subjects of the whole work are the two, major and minor, Śṛṅgāras ; and hence is the work called *Śṛ. Pra.*

In chapter xi, Bhoja gives the last variety of composition as *Sāhitya Prakāśa* and says that his own *Śṛ. Pra.* is an example of that type. We can take this *Sāhitya Prakāśa* as another name for the *Śṛ. Pra.* ; for it is in this word 'Sāhitya' that the scheme underlying the *Śṛ Pra.* is found. In chapter i, Bhoja states that Rasa is the greatest element by virtue of which men are called Rasikas, that this Rasa is conveyed to responsive hearts through Drama and Poetry, i.e., Kāvya, that Poetry or Kāvya is Śabda and Artha, Word and Sense united. शब्दार्थौ सहितौ काव्यम्. Bhoja starts with this foundational definition of Poetry which he borrows from Bhāmaha. These three words, Śabda, Artha and Sāhitya, give us the idea of how the huge *Śṛ. Pra.* moves on. The work treats of Śabda, Artha and Sāhitya. In chapters i-vi, which are purely on Grammar, Śabda, Artha and their varieties are treated of. From chapter VII, begins the treatment of Sāhitya or the Relation between Śabda and. Artha. This Sāhitya itself can be divided into two parts, the grammatical and the poetical relations ; and the grammatical part itself is split by Bhoja into two sets of four, Kevala-śabda-sambandha-śaktis and Sāpekṣa-śabda-sambandha-śaktis. The grammatical relations are eight in number and are :

Abhidhā, Vivakṣā, Tātparya, and Pravibhāga ;
Vyapekṣā, Sāmarthya, Anvaya, and Ekārthībhāva.

To these Bhoja devotes two chapters, vii and viii. The rest of the whole work is devoted to the remaining fourfold poetical relations—Doṣahāna, Guṇopādāna, Alaṁkāra-yoga and Rasa-aviyoga. These four are, in a way finished with chapter xi, chapter ix dealing with Doṣas and Guṇas, chapter x with three kinds of Alaṁkāras and chapter xi with Rasa. Chapter xii is on the 'build' of the Drama which also goes with part of the contents of chapter xi. The rest of the work, chapters xiii-xxxvi, deal exclusively with Rasas, the fourth and the greatest 'Sāhitya' of Śabda and Artha in Kāvya. Thus underlying the edifice of this sky-scraper of *Śṛ. Pra.* is the foundation and scheme of *Sāhitya,* expressed in the three words— शब्दार्थौ सहितौ काव्यम्. Thus, just as the name *Śṛ. Pra.* gives one, from the outside, an idea of the main subject of the work, the words शब्दार्थौ सहितौ काव्यम् and the concept of *Sāhitya* give him on the first entrance into the work, an idea of how the work proceeds with the subject.

The *Śṛ. Pra.* is at once a treatise on Poetics and Dramaturgy. Bhāmaha, Daṇḍin and Vāmana mention Drama, but they refer us to other works on that branch of literature and restrict themselves to Poetics. Rājaśekhara's *Kāvyamīmāṁsā,* as planned out at the beginning of the first chapter, seems to have dealt with both Poetics and Dramaturgy. Bhaṭṭa Tota's *Kāvyakautuka,* as citations from it in the *Abhinavabhāratī* of his pupil Abhinava show, dealt with both. And so also perhaps the *Hṛdayadarpaṇa* of Bhaṭṭa Nāyaka. But these works are lost. The general tendency of the times was to write special treatises propounding special theories and not comprehensive works dealing with all branches. As a contrast to works exclusively on Poetics, there were works like the *Daśarūpaka* exclusively on Dramaturgy. Bhoja seems to be the first writer whose work is available to us now, who embraced both branches and wrote in the same work on both. In later times, writers like Viśvanātha and Vidyānātha followed Bhoja by writing on both, while there were others who followed the model set by Mammaṭa's *Kāvyaprakāśa* and excluded Dramaturgy. There were also works modelled after the *Daśarūpaka,* as for instance, the *Rasārṇavasudhākara* of Śiṅga Bhūpala, dealing with Rasa and the ten kinds of dramas. Besides being an encyclopædic compilation, the *Śṛ. Pra.* is also a Prasthāna Grantha, a work which appeared for establishing a theory of poetry and poetic appeal and in this respect it resembles in a measure the *Dhvanyāloka* and the *Vakroktijīvita* and others ; for Bhoja has tried to propound a new Rasa theory in this treatise of his.

It also seems that Bhoja attempted to imitate Bharata whose *Nāṭya Śāstra* speaks of Poetics also though its main subject is Dramaturgy. For, Bharata wrote in 36 chapters and so also Bhoja ; Bharata dealt with Sanskrit language and its grammar to some extent and Bhoja dealt with both more elaborately. It is however strange how Bhoja omitted treatment of prosody which is very closely related to Poetics. Bhoja could have, with greater propriety than digressing into the Śāstras of Pada and Vākya, comprehended within his work the subject of metres. Similarly he could have devo-

ted a chapter to Kavisamaya which subject latterly attained greater importance and appropriated to itself a definite place and a few chapters in many Alaṁkāra works. Kavisamaya and Kaviśikṣā formed part of the pre-Bhoja work of Rājaśekhara, the *Kāvyamīmāṁsā.* This must also be mentioned regarding the subjects found dealt with in the *Śṛ. Pra.*, that other topics of Nāṭya found in Bharata's work could have come into the *Śṛ. Pra.* with greater relevancy than grammatical discussions, Vākya dharmas, Pramāṇa carcās etc.

Some of the grammatical topics can be never left out of Poetics. In the post-Dhvani period, works which followed the Dhvani-mārga began always with the treatment of the three Śabdavṛttis of *Mukhyā, Gauṇī,* and *Vyañjanā.* Bhāmaha, Daṇḍin and Vāmana make slight mention of Śabda, Artha and Bhāṣās in the opening part of their works ; and in Bāmaha and Vāmana, we have the last chapter devoted to a discussion of grammatical usages in poetic composition. Topics of Logic were also not excluded and Bhāmaha dealt with them in one chapter, Pratijñā, Hetu and Dṛṣṭānta, in relation to Doṣas. But none entered into discussions on these subjects and others of Pada, Vākya and Pramāṇa more fully than Bhoja. A perusal of the notice of the detailed contents of the 36 chapters of the *Śṛ. Pra.* which follows, will show everything that is comprehended in this mammoth work of Bhoja. The following analysis with the list of the chapter-names will give a bird's eye-view of the same.

Chapters I-IV. Śabda and Artha.

Chapter 1. प्रकृत्यादि प्रकाशः }
Chapter 2. प्रातिपदिकादि प्रकाशः } शब्दः
Chapter 3. प्रकृत्यादिशब्द ,, }

Chapter 4. क्रियाद्यर्थ चतुष्टय प्रकाशः }
Chapter 5. उपाध्यर्थ चतुष्टय ,, } अर्थः
Chapter 6. विभक्त्यर्थादि चतुष्टय ,, }

Chapters VII-XI Sāhitya ; VII and VIII Grammatical part ; IX-XI Poetical part of **Sāhitya.**

Chapter 7. केवलशब्दसंबन्ध शक्ति प्रकाशः } अभिधा, विवक्षा, तात्पर्यं, प्रविभागश्च.

Chapter 8. सापेक्षशब्दशक्ति प्रकाशः } व्यपेक्षा, सामर्थ्यं, अन्वयः, एकार्थीभावश्च.

Chapter 9. दोषहानगुणोपादान प्रकाशः } दोषा गुणाश्च.

Chapter 10. अलङ्कारयोग प्रकाशः—अलङ्काराः

Chapter 11. रसावियोग प्रकाशः—रसः, दृश्यश्रव्यप्रबन्धभेदाः, प्रबन्धे दोषहान–गुणालङ्कारयोग–रसावियोगादयः

Chapter 12. Mainly on Drama and its features.

प्रबन्धाङ्गचतुष्षष्टि चतुष्टय प्रकाशः } सन्ध्यङ्गादि.

Chapter 13. रतिप्रकाशः रतिप्रपञ्चः
Chapter 14. हर्षादिप्रकाशः हर्षादि–अष्टचत्वारिंशद्भावाः

With this, a brief treatment of Rasas is finished. Now begins an elaborate treatment of Rasa.

Chapters XV-XVII. Vibhāvas and Anubhāvas of Rati.

Chapter 15. रत्यालम्बनविभावप्रकाशः
Chapter 16. उद्दीपन ,, ,,
Chapter 17. अनुभाव प्रकाशः

Next section in four chapters dealing with the four Śṛṅgāras of the four Puruṣārthas.

Chapter 18. धर्मशृङ्गार प्रकाशः
Chapter 19. अर्थ ,, ,,
Chapter 20. काम ,, ,,
Chapter 21 मोक्ष ,, ,, and
नायकनायिकाविभागः and ना० ना० गुणाः

Then begins the last and the greatest elaboration of the 'lower' Śṛṅgāra Rasa developing from Ratisthāyin, in its two phases of Vipralambha and Sambhoga.

Chapters XXII—XXIII general ; XXIV—XXXII Vipralambha and its four varieties ; XXXIII—XXXVI Sambhoga and its varieties.

Chapter 22 अनुरागस्थापन प्रकाशः
Chapter 23. विप्रलम्भसम्भोग ,,
Chapter 24. विप्रलम्भान्वर्थप्रकाशः
Chapter 25. पूर्वानुरागविप्रलम्भप्रकाशः
Chapter 26. ,, ,,
Chapter 27. ,, ,,
अभियोगविधि प्रकाशः
Chapter 28. दूतविशेष दूतकर्मोपवर्णन प्रकाशः
Chapter 29. दूतसंप्रेषणादि (?) प्रकाशः
Chapter 30. मान प्रकाशः
Chapter 31. प्रवासोपवर्णन ,,
Chapter 32. करुणनिर्णय ,,
Chapter 33. सम्भोगशब्दार्थ ,,
Chapter 34. प्रथमानुरागानन्तरसम्भोगप्रकाशः
Chapter 35. मानाद्यनन्तरसम्भोगप्रकाशः
Chapter 36. सम्भोगावस्थाप्रकाशः

CHAPTER V

DETAILED NOTICE OF THE CONTENTS OF ALL THE 36 CHAPTERS OF THE ŚR. PRA.

न तज् ज्ञानं न तच्छिल्पं न सा विद्या न सा कला ।
जायते यत्र काव्याङ्गमहो भारो महान् कवेः ॥

CHAPTER 1

Two Maṅgala Ślokas.

Ten introductory verses which briefly state Bhoja's new theory of the one and only Rasa named Ahaṁkāra-Abhimāna-Śṛṅgāra. A brief note explaining in prose the same Rasa theory. Drama or poetry present and depict this Rasa to the Sahṛdaya. Pp. 1-4.

Kāvya greater than Nāṭya ; poet and dramatist greater than the actor. Definition of Kāvya ; Bhāmaha's definition accepted ; शब्दार्थौ सहितौ काव्यम् poetry is the Sāhitya of Śabda and Artha. Śabda and its 12 varieties ; Artha and its 12 varieties. Sāhitya, the relation or Sambandha between the two, Śabda and Artha ; this is of two kinds,—grammatical or syntactic relations in two sets called Kevala-śabda-sambandha-śaktis and Sāpekṣa-śabda-sambandha-śaktis ; poetic relation of four kinds, Doṣahāna, Guṇādāna, Alaṁkārayoga and Rasa-aviyoga.

Kāvya

1. *Śabda* 12 Kinds	2. *Artha* 12 Kinds	3. *Their Sāhitya.* 12 Kinds
Prakṛti	Kriyā	Abhidhā
Pratyaya	Kāla	Vivakṣā
Upaskāra	Kāraka	Tātparya
Upapada	Puruṣa	Pravibhāga
Prātipadika	Upādhi	Vyapekṣā
Vibhakti	Pradhāna	Sāmarthya
Upasarjana	Upaskārārtha	Anvaya
Samāsa	Prātipadikārtha	Ekārthībhāva
Pada	Vibhaktyartha	Doṣahāna
Vākya	Vṛttyartha	Guṇopādāna
Prakaraṇa	Padārtha	Alaṁkāra yoga
Prabhandha.	Vākyārtha	Rasa aviyoga

Prakṛtis (Pp. 4-58. Vol. I)

1. Dhāturūpas 6 Kinds	2. Pratyayarūpas 6 Kinds	3. Prātipadikarūpas 6 Kinds
Paripaṭhitas	Sup-pratyayāntas	Nāma (Pp. 9-10)
Aparipaṭhitas	Tiṅ-pratyayātas	Avyaya (Pp. 11-31)
Paripaṭhita-aparipaṭhitas	Kṛt-pratyayāntas	Anukaraṇa (Pp. 32-34)
Pratyaya dhātus	Taddhita-pratyayāntas	Kṛt (Pp. 34-35)
Nāma dhātus	Dhātu-pratyayāntas	Taddhita (P. 35).
Pratyayanāma dhātus	Strīpratyayā[illegible]	Samāsa (Pp. 35-58)
(Pp. 4-7)	(Pp. 7-[illegible]	(Pp. 9-58)

In this section there is a large amount of grammatical discussion in the sub-section of Samāsa (Pp. 35-58) ; Samāsa is defined and its varieties are explained.

Pratyayas (Pp. 58-61)

1. Dhātupratyaya 6 Kinds	2. Pratyayapratyaya 6 Kinds	3. Prātipadika-pratyaya 6 Kinds

Upaskāras (Pp. 61-64)

1. Prakṛtyupaskāra 6 Kinds	2. Pratyayopaskāra 6 Kinds	3. Ubhayopaskāra 6 Kinds

Upapada (Pp. 64-66)

3 Kinds

The names of the first and the second are lost ; the third variety is Tin-upapada. Each of these three again has six sub-varieties.

With this Upapada ends chapter I.

प्रकृतिप्रत्ययावेवं उपस्कारश्च दर्शितः ।
क्रमादुपपदस्यापि स्वरूपमुपवर्णितम् ॥
अव्ययानि निपाताश्च गतयश्च निरूपिताः ।
कर्मप्रवचनीयाश्च सोपसर्गाः प्रकाशिताः ॥
न केवलेह प्रकृतिः प्रयुज्यते न केवलाः सुप्तिङ्जण्क्यजादयः ।
भवत्युपस्कार इहापृथग् द्वयोः द्वयार्थमेवोपपदं प्रयुज्यते ॥

इति महाराजाधिराजश्रीभोजदेवविरचिते शृङ्गारप्रकाशे **प्रकृत्यादिप्रकाशो** नाम **प्रथमः** प्रकाशः समाप्तः ॥

CHAPTER II. Pp. 66-159

Prātipadika : Three kinds : Vibhaktāvayava, Avibhaktāvayava and Anukaraṇa treated respectively between pages 66-132, 132-133 and 133-34.

Upsarjana : Its treatment ends on p. 112.

Samāsa : p. 113.

Vibhakti : p. 134.

This chapter does not seem to deal with the subjects in the order of their enumeration given at the beginning of the work. The following is the colophon :

प्रकृतिप्रत्ययौ त्रेधा त्रिधोपस्कारभक्तयः ।
त्रिधैवोपपदप्रातिपदिकाभ्यां विभक्तयः ॥
त्रिधोपसर्जनं त्रेधा समास इति कीर्तितः ।
प्रातिपदिकशब्दोऽयं अथान्वाख्याय उच्यते ॥

पदमिह त्रिविधं प्रतिपाद्यते
त्रिविधमेव हि वाक्यमथ त्रिधा ।
व्यवहृतिः खलु शब्दनिबन्धना
यदनयोरुभयोः प्रतितिष्ठति ॥

इति श्री + + + शृ० प्र० **प्रातिपदिकादिप्रकाशो** नाम **द्वितीयः** प्रकाशः ॥

CHAPTER III. Pp. 160-258.

Pada : 3 kinds, Kriyā, Kāraka and Upaskāra ; each of these three is of six kinds. Pp. 160-191.

Vākya : एकार्थपरः पदसमूहो वाक्यम् । Pp. 191-221. Three kinds, Saṁskṛta, Prākṛta and Apabhraṁśa.

Saṁskṛta is of three kinds : Śrauta, Ārṣa, Laukika. Śrauta is Mantra and Brāhmaṇa ; Ārṣa is Smṛti and Purāṇa ; Laukika is Kāvya and Śāstra.

Prākṛta is of three kinds : Sahaja, Lakṣita and Śliṣṭa. Sahaja is Samskṛta-sama and Deśya ; Lakṣita is Mahārāṣṭra and Śaurasena ; Śliṣṭa is Paiśāca and Māgadha.

Apabhraṁśa is of three kinds : Uttama, Madhyama and Kaniṣṭha. Uttama is Āvantya, Lāṭīya etc. ; Madhyama is Ābhīra, Gaurjara, etc. Kaniṣṭha is Kāśmīra, Paurastya, etc.

This kind of classification of Prākṛta and Apabhraṁśa is not available in Vararuci's *Prākṛtaprakāśa*. It seems to be Bhoja's own. Lakṣmīdhara's *Ṣaḍbhāṣācandrikā* also has no such classification.

Then, each of these Vākyas is said to be of 11 kinds through Ākhyāta :

तदेतत् समस्तमपि वाक्यजातम् आख्यातोपाधेः एकादशप्रकारं विप्रथते, तद्यथा—एकाख्यातम् अनेकाख्यातम, आवृत्ताख्यातम्, अनुवृत्ताख्यातम्, विपरिणताख्यातम्, एकार्थाख्यातम्, समुच्चिताख्यातम्, कृदभिहिताख्यातम्, अपेक्षिताख्यातम्, एकान्तराख्यातम्, निरन्तराख्यातमिति ।"

Pp. 194-5.

Illustrations for each of these. Pp. 194-5. While illustrating, Bhoja gives 12 kinds ; Apekṣitākhyāta is given as Adhyāhṛtākhyāta and next to it, a new variety, Anapekṣitākhyāta is given. See separate section on Bhoja and Rājaśekhara. These varieties refer to the number and nature of the verb occurring in a sentence.

A discussion follows on the possibility of such a classification of Vākya into Vākyas with more than one verb. Kātyāyana's view is cited that there is no Sambandha between Ākhyātas (p. 210) and then the Sūtrakāra's (Pāṇini's) view is cited that Vākya with more than one verb is possible.

" तदेवं कात्यायनमते नास्त्येव आख्यातयोः सम्बन्धः । सूत्रकारस्य तु मतेऽस्त्येव आख्यातयोरनेकवाक्यत्वेन अभिसम्बन्ध इति । p. 210.

The *Mahābhāṣya* and the *Vākyapadīya* are also quoted in this section. On p. 220 Bhoja begins to explain that in the cases of sentences with more than one verb, there is no room for the objection of Vākyabheda. The Bhāṣyakāra is said to agree with the Sūtrakāra.

The above classification is said to be based on Artha. Another classification of Vākyas based on Śabda follows : 3 kinds called Ekavākya, Anekavākya and Ekānekavākya. Ekavākya is Sānubhandha and Niranubandha. Anekavākya is Ādyupasaṁhṛta and Antopasaṁhṛta ; Ekānekavākya is Sarvanāmayojita and Vibhaktiyojita. These extend up to p. 221.

Prakaraṇa : Pp. 222-228 3 kinds,—Prastuta, Kalpita and Ākasmika. Each is twofold. Prastuta is divided into Aṅga and Varṇaka. Aṅga is part of the story, as for example, the advent of the Brahmacārin into Pārvatī's Āśrama and his talk with Pārvatī. " Prakaraṇārthasya kathāśarīratvam." Varṇaka is a descriptive section, as for example, the description of Pārvatī in Canto I of the *Kumārasambhava*. It is so called because, though an essential part of the story, it is purely descriptive of a person, of a single situation or of a scene. Kalpita is either Sābhāsa or Nirābhāsa. Sābhāsa is the imaginative items which are introduced by the poets but which have their counterparts in history or Purāṇa. E.g. Māgha's imaginative description of the same evil spirit being born again and again as Hiraṇyakaśipu, Rāvaṇa and Śiśupāla in Canto I of his *Śiśupālavadha*. Nirābhāsa is purely imaginative details. E.g. description in the *Kirātārjunīya* of the fight between Śiva and Arjuna. Ākasmika is also of two kinds, Sabīja and Nirbīja. Sabīja is an accidental anecdote coming by the way but which influences the future course of the story. E.g. Aja meeting the Gandharva cursed to be an elephant and getting from him the Astra Prasvāpana, which later helps him to defeat the royal suitors who

attack him. "Agrataḥ Phalopalambha." Nirbīja is an incident on the way which has nothing to contribute to the story. "Agrataḥ Phala anupalambha." E.g. killing of Virādha in *Rāghu*. XII.

This classification goes up to p. 225.

It is then pointed out that one Prakaraṇa may have many minor Prakaraṇas within it. As for example, the Indumatī svayaṁvara in *Raghu*. VI is a Prakaraṇa and within it, the many separate descriptions of the several kings assembled there are minor Prakaraṇas. Similarly a Prabandha like the *Uttararāmacarita* contains within it Prabandhas like the *Garbhanāṭaka* in the last act. This topic ends on p. 228.

Prabandha : It is of three kinds: Padya, Gadya and Miśra. Padya or verse is of three kinds : Akṣaracchandas (vedic verses), Mātrācchandas, and Gaṇacchandas. All these three again are of three kinds each : Sama, Ardhasama and Viṣama. Gadya is Vṛttagandhi or Cūrṇa or Uṭkalikā prāya. Miśra is Padyapradhāna, Gadyapradhāna or Tulyarūpa. These classifications end on p. 232.

Then follows a long discussion on the definition of Śabda whose treatment in 12 varieties Bhoja now finishes with this chapter. कः पुनः शब्दः ? He has defined it as Prakṛti, etc. in an enumerative manner. There is the other structural definition that Pada is a collection of letters. वर्णसमूहः शब्दः । Bhoja discusses the issue. Upavarṣa is quoted on Śabda and the subject later touches on the doctrine of Sphoṭa. This section closes on p. 237 with the chapter itself ending here.

Thus, with the third chapter ends the treatment of Śabda in the triad, Śabda, Artha and Sāhitya.

The colophon of the third chapter is as follows :

उक्तः क्रमाद् द्वादशभेदभिन्नः
शब्दप्रपञ्चोऽयमनादिसिद्धः ।
अथार्थमूर्त्यास्य विवर्तमाद्यं
तावत्प्रकारं प्रतिपादयामः ॥

इति श्री + + शृ० प्र० प्रकृत्यादिप्रकाशो नाम तृतीयः प्रकाशः ॥

Chapter IV. Pp. 238-308

With this chapter begins the treatment of Artha and its twelve varieties. The first is *Kriyā*. Kriyā is defined as Dhātvartha. Dhātus are classified into three kinds : Astyarthas, Bhavatyarthas and Karotyarthas. Pp. 238-9.

Then a long discussion on Kriyā and Kāraka follows in which the *Vākyapadīya* is profusely quoted. The discussion extends from p. 239 to p. 268.

Kāla : pp. 268-278. Kāraka : pp. 278-305. Puruṣa : three kinds, — Prathama, Madhyama and Uttama, p. 305-8. The chapter ends here.

तेऽमी क्रिया च कालश्च कारकं पुरुषस्तथा ।
उक्ता परा(दा)र्थाश्चत्वारः स्वैस्स्वैर्भेदैस्समन्विताः ॥

द्रव्यात्मा चापि कालो यः प्रसङ्गात् सोऽपि कीर्तितः ।
स हि प्रायः प्रबन्धेषु तत्र तत्रोपयुज्यते ।
क्रियायां कालोऽन्तर्भवति पुरुषः कारकपदे
प्रधाने सोपाधिद्वयमपि तदेतन्निविशते ।
प्रधानं तं प्राहुः यमभिदधते घञ्प्रभृतयः
सहोपस्कारार्थैर्निविशति स तु प्रातिपादके ॥

इति महाराज + शृ० प्र० **क्रियाद्यर्थचतुष्टयप्रकाशो** नाम **चतुर्थः** प्रकाशः समाप्तः ॥

CHAPTER V. Pp. 311-366

This chapter deals with *Upādhi, Pradhāna, Upaskārārtha* and *Prātipadikārtha*. The chapter closes with a discussion on Nipātas. The *Vākyapadīya* is profusely quoted.

उपाधिरेवं त्रिविधः प्रधानमपि च त्रिधा ।
त्रिधोपस्कारवान् प्रातिपदिकार्थश्च वर्णितः ॥

वाचकत्वं निपातानां द्योतकत्वं च निश्चितम् ।
कर्मप्रवचनीयानामुक्ता सम्बन्धसङ्गतिः ॥
अथो विभक्त्यर्थविधस्त्रिधोच्यते त्रिधैव वृत्त्यर्थपदार्थनिर्णयः ।
क्रियादिवाक्यार्थनिवर्तनात्ततः त्रिधैव वाक्यार्थगतिः प्रपञ्च्यते ॥

इति महा + + शृ० प्र० **उपाध्यर्थचतुष्टयप्रकाशो** नाम **पञ्चमः** प्रकाशः ॥

CHAPTER VI. Pp. 366-427

Vibhaktyartha : Pp. 366-382. 3 kinds, Saṁkhyā, Kāraka, and Śeṣa. A discussion follows.

Vṛttyartha : Pp. 382-392. 3 kinds, Apadārtha, Ekapadārtha and Anekapadārtha. Then follows a discussion on the definition of Vṛtti. Pp. 384-392.

Padārtha : Pp. 392-407. Jāti, Vyakti and Ākṛti. A long discussion on these three in which the views of Vyāḍi and Vindhyavāsin are quoted. Most of the matter here is reproduced from the *Nyāyamañjarī* of Jayantabhaṭṭa.

Vākyārtha : Pp. 407-427. Bhāvanā, Vidhi and Pratibhā. Vidhi includes Niṣedha also.

On p. 424 begins a discussion on Vivarta of the Śabda Brahman ; Artha is explained as Adhyāsa on, Vivarta of, or Viparināma of Śabda ; the suggested idea or Pratīyamānārtha also is considered as Viparināma among Arthas. Pp. 425-427.

With this, the sixth chapter, closes the treatment of Artha. The next chapter begins Sāhitya.

विभक्त्यर्थोऽथ वृत्त्यर्थः पदार्थश्चोपवर्णितः ।
भावनादिप्रभेदेन वाक्यार्थश्च प्रकीर्तितः ॥
क्रियायाश्च पदार्थत्वाद् वाक्यार्थत्वमुपाकृतम् ।
कृतं च भावनायास्तदपदार्थत्वहेतुकम् ॥
वाच्या विशेष्याः प्रत्याग्याः शब्दस्योक्ताः क्रियादयः ।
अध्यासविपरीणामविवर्ताश्चास्य तान्प्रति ॥
विभक्तिवृत्त्यर्थवतोरुपस्क्रिया प्रधानयोर्धाम पदार्थ इष्यते ।
पदं पदार्थस्य तु वाक्यगोचरः भवेद्यतोऽर्थः तदतो निरूप्यते ॥

इति महा + + शृ० प्र० **विभक्त्यर्थादिचतुष्टयप्रकाशो** नाम षष्ठः प्रकाशः ॥

CHAPTER VII

Vol. I, pp. 428-437 Vol. II, pp. 1-75.

This chapter begins the treatment of the twelve-fold Sāhitya.

तत्राभिधाविवक्षातात्पर्यप्रविभागव्यपेक्षासामर्थ्यान्वयैकार्थीभाव-दोषहानगुणोपादानालंकारयोगरसावियोरूपाः शब्दार्थयोः द्वादश सम्बन्धाः साहित्यमित्युच्यते ॥

1. *Abhidhā* : 3 kinds, Mukhyā, Gauṇī and Lakṣaṇā.

I अभिधा

p. 428.

मुख्या		**गौणी**		**लक्षणा** (Vol. II, pp. 9-18)	
तथाभूतार्था	तद्भावापत्तिः	गुणनिमित्ता and	उपचारनिमित्ता	लक्षणा	लक्षितलक्षणा
जातिविषया	अध्यासात्मिका	Pp. 434-437 Vol. I, and pp. 1-2 Vol. II.	pp. 2-9 Vol. II,	सामीप्यलक्षणा	रूढलक्षणा
व्यक्ति ,,	कल्पना ,,			साहचर्य ,,	प्रतीक ,,
आकृति ,,	वितर्क ,,			हेतु ,,	विवक्षित,,
गुण ,,	विपरिणाम,,			तादर्थ्य ,,	विरुद्ध ,,
क्रिया ,,	विपर्यय ,,			परिणाम ,,	तदन्य ,,
सम्बन्ध ,,	प्रवाद ,,				प्रकीर्ण ,,
Pp. 429-433.				Pp. 9-11.	Pp. 12-18.

Vol. I. of the Madras Ms. of the *Śr. Pra.* closes here with p. 437 in the middle of Guṇanimittā Gauṇī.

2. *Vivakṣā*: Pp. 18-21. वाङ्मयत्रिधा—

(*i*) अपौरुषेयम्—वेदः—शब्दप्रधानम्—अत्र विवक्षा नास्ति ।

(*ii*) आर्षम्—स्मृतीतिहासादि—अर्थप्रधानम्—'लौकिकानां हि साधूनां वागर्थमनुवर्तते । ऋषीणां पुनराद्यानां वाचमर्थोऽनुधावति ॥'

(*iii*) पौरुषेयम्—उभयप्रधानम्—'विवक्षातः कारकाणि भवन्ति ।'

Pp. 21-22. 3 verses of general literary criticism bearing on poets' Vivakṣā.

असम्बन्धे सम्बन्धविवक्षा, अचेतनेषु चैतन्यविवक्षा, प्रधाने गुणविवक्षा, गुणे प्रधानविवक्षा, समुदायेऽवयवविवक्षा, अवयवे समुदायविवक्षा, अभेदे भेद वि०, भेदे अभेद वि०, सदसतोर्वि०, सदसतोरवि०, स्तुत्या निन्दावि०, निन्दाया स्तुतिवि०, विधिना निषेध•वि० ।

एवमियमनेकधा विवक्षा विप्रथते । तदेष लौकिकवादः—

"अस्मिन्नपारे संसारे कविरेकः प्रजापतिः ।
यथास्मै रोचते विश्वं तथेदं परिवर्तते ॥"

अपि च—

ठिअमठिअं दीसइ अठिअंपि जइ ढिअंव पढिभाइ ।
जह संठिअं अ दीसइ सुकईण इमाओ पअईओ ॥ (Vākpati, the *Gauḍavaho*, 66)

किञ्च—

क्वचित्स्वल्पेऽप्यर्थे प्रचुरवचनैरेव रचना
क्वचिद्वस्तु स्फारं कतिपयपदैरर्पितरसम् ।
यथावाच्यं शब्दाः क्वचिदपि तुलायामिव धृता-
स्त्रिभिः कल्पैरेवं कविवृषभसन्दर्भनियमः ॥

विवक्षा

(Pp. 22-31)

काक्वादि व्यङ्ग्या	प्रकरणादि व्यङ्ग्या	अभिनयादि व्यङ्ग्या
काकुः	प्रकरणं, अर्थः,	अभिनयः, अपदेशः, निर्देशः,
स्वरः	लिङ्गं, औचित्यं,	संज्ञा, इङ्गितं, आकारः.
विच्छेदः	देशः, कालः	
	P. 30	Pp. 30-31

काकुः Pp. 22-25

नियतप्रतिबन्धा	अनियतप्रतिबन्धा	अप्रतिबन्धा
साकांक्षा-(आक्षेपगर्भा, प्रशन०, वितर्क०)	अनन्ताः– अभ्युपगमानुनयकाकुः, अभ्यनुज्ञोपहासकाकुः etc.	एकगुणा, द्विगुणा, त्रिगुणा, चतुर्गुणा.
निराकांक्षा		

स्वराः Pp. 25-26

प्लुतादयः	उदात्तादयः	प्रगृह्यादयः

विच्छेदः Pp. 26-30

पदविच्छेदः	वाक्यविच्छेदः	यतिविच्छेदः
शृङ्खलाभङ्गः	,, अन्यथात्वम्	पदे
परिवर्तकः	,, असमाप्ति	पादे
चूर्णकम्	,, अनुच्चारणम्	अर्धे
		स्थाने

Then प्रकरणादि and अभिनयादि; Vivakṣā ends on p. 31.

Tātparya : Pp. 31-42. 3 kinds : Abhidhīyamāna, Pratīyamāna and Dhvanirūpa.

तात्पर्यम्

अभिधीयमानम्	**प्रतीयमानम्**	**ध्वनिरूपम्**	
विधिः	विधौ निषेधः		
निषेधः	निषेधे विधिः	अर्थध्वनिः	शब्दध्वनिः
विधिनिषेधः	विधौ विध्यन्तरम्	अनुनादध्वनिः	अनुनादध्वनिः
अविधिनिषेधः	निषेधे निषेधान्तरम्	प्रतिशब्दध्वनिः.	प्रतिशब्दध्वनिः
	विधिनिषेधे विधिः	Pp. 36-39	Pp. 40-41.
	,, ,, निषेधः	General remarks on Dhvani and Tātparya,	
	etc., etc., etc.		

Having spoken of Tātparya and Dhvani, Bhoja takes a few of his own introductory verses in chapter I of his *Śṛ. Pra.* on Śiva, Gaṇeśa and on his new Rasa theory and gives us a model exposition of their Tātparya. The verse अच्छिन्नमेखलं etc., is especially commented upon at great length to yield many meanings, including the indication of the scope of the whole work. This goes from p. 42 to p. 54.

Between pp. 55-65 is a *Śāstraic* discussion on the difference between Upamā and Rūpaka and on Guṇa.

Pravibhāga : Pp. 66-75.

प्रविभागः

पदे वाक्ये प्रबन्धे वा अस्य एतावतः शब्दस्य अयमर्थः; अस्मिन्नर्थे चायमेतावान् शब्द इति शब्दार्थयोः मिथः सम्बन्धितया पृथक्त्वेन अवधारणं प्रविभागः ।

The chapter ends thus :

अभिधा (1) च विवक्षा (2) च तात्पर्यं (3) च विभागवत् ।
चतस्रः केवला ह्येताः शब्दसम्बन्धशक्तयः ॥
यापेक्षा यच्च सामर्थ्यमन्वयो यश्च तैर्मिथः ।
ऐकार्थ्यं यच्च तास्तस्य ससहायस्य शक्तयः ॥
उक्ताश्चतस्रः प्रथमाः क्रमेण क्रमादथान्याः प्रकटीक्रियन्ते ।
अखण्डवाक्यार्थविवेचकानां शब्दार्थसंवित्परिशुद्धिहेतोः ॥

इति श्री महा + + शृ० प्र० **केवलशब्दसम्बन्धशक्तिप्रकाशो** नाम **सप्तमः** प्रकाशः समाप्तः ॥

CHAPTER VIII. Pp. 76-114.

This chapter begins with the treatment of the second set of Sambandhas between Śabda and Artha. The four considered in the previous chapter are called Kevala-śabda-śaktis. The four considered in this chapter are called Sāpekṣa-śabda-śaktis and they are Vyapekṣā, Sāmarthya, Anvaya and Ekārthībhāva.

व्यपेक्षा P. 76—

आभिधानिकी	**नैयायिकी**	**नैषेधिकी**
श्रुति आभिधानिकी	ऊह नैयायिकी	
समाख्या- ”	विपर्यय ”	वचननैषेधिकी
वाक्य- ”	विपरिणाम ”	असंभव ”
विकल्प- ”	अध्याहार ”	विरोध ”
समुच्चय- ”	वाक्यशेष ”	Pp. 82-84.
अतिदेश- ”	व्यवहितकल्पना ”	
प्रसङ्ग- ”	अपोद्धार ”	
Pp. 76-79.	वाक्यभेद ”	
	Pp. 79.-82	परिसंख्या ”
		नियम ”
		असंभवनियम ”
		विशेषप्रत्यक्षश्रुति ”
		Pp. 97-98

On pp. 84-87 there is a discussion on Guṇa. Then *Anvaya* is taken up : three kinds of it with sub-classes, Śākta, Vaibhakta and Śakti vibhakti maya. Pp. 87-90.

There is a second discussion beginning on p. 90 quoting largely from the *Vākyāpadīya*. It pertains to Abhihitānvaya-vāda and Anvitābhidhāna-vāda going up to p. 96. On p. 97 again begins the treatment of other varieties of Naiṣedhikī vyapekṣā which ends with p. 98.

Ākāṅkṣā : Pp. 99-100.

Sannidhi : Pp. 101-103 : 2 kinds, Abhidhāna-viṣaya and Abhidheya-viṣaya.

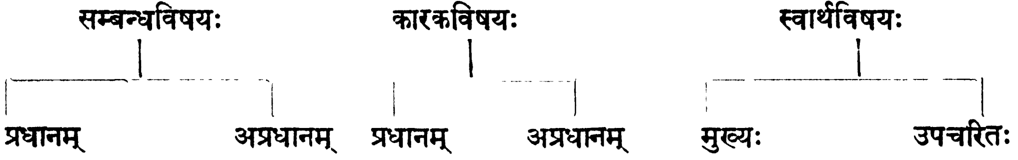
Yogyatā : Pp. 103-105 : 2 kinds, Mukhyārtha-dvāraka and Jaghanyārtha-dvāraka, with sub-classes.

Sāmarthya : Pp. 105-130. Bheda, Saṁsarga and Ubhaya. Again the discussion on Abhihitānvaya and Anvitābhidhāna-vādas. Pp. 108-128.

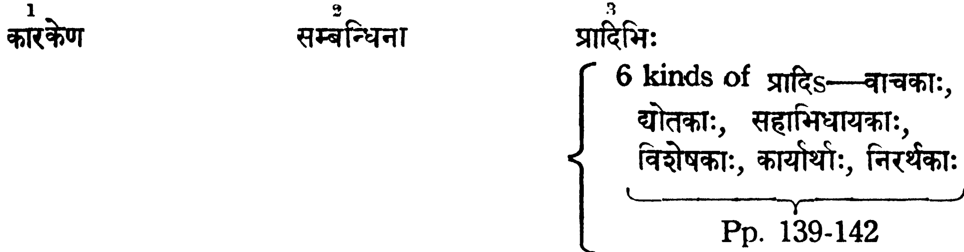
Ekārthībhāva : P. 130. First is discussed its difference from Vyapekṣā. Pp. 130-131. On p. 131 begins its treatment in all its varieties. Its varieties are three, Vākya-tulyārtha, Vākya-adhikārtha and Vākya-anyārtha, all the three comprising the various Samāsas, Taddhita, Ākhyāta etc. On pp. 131-133, the various kinds of Samāsas are given with illustrations.

On p. 133, under Upameya-samāsa, begins a long discussion on Upamāna and Upameya and the Upameya-samāsa, going upto p. 138.

Pp. 138-139 Taddhita-ekārthībhāva and its three varieties : Sambandha-viṣaya, Kāraka-viṣaya and Svārtha-viṣaya.



Pp. 139-142 Ākhyāta-ekārthībhāva and its three varieties :



Vākyārtha : P. 142. Bhāvanā, Vidhi and Pratibhā ; Muktaka, Yugalaka, Sandānitaka, Kalāpaka, Kulaka etc.; Kośa, Saṅghāta ; Prakaraṇa called Avāntaravākyārtha ; and Prabandha which is Mahāvākyārtha. These are varieties of Vākyārtha or Ekārthībhāva.

The Prabandha is one like *Subhadrāharaṇa*, *Jānakīharaṇa* or *Rāmāyaṇa* characterised by five Sandhis, 64 Sandhyaṅgas and the four Vṛttis.

Beyond this Prabandha-mahā-vākyārtha, there is still another and further Mahā-vākyārtha which is the moral (Vidhiniṣedha) suggested by the Kāvya. Following Hari, Bhoja calls this also Śabda-brahman.

यस्तु तद्रूपरामायणादिप्रबन्धार्थानामवधारणेन उपहितसंस्कारस्य 'रामवद् वर्तितव्यं, न रावणवद्' इत्यादिविधिनिषेधप्रतिभाविशेष उपजायते, स समस्तविश्वव्यापी चतुर्वर्गैकहेतुः **परो महावाक्यार्थः** अर्थमूर्त्या विपरिणतमनादिनिधनमखण्डं शब्दब्रह्मेत्युच्यते ।

अखण्डः सैष वाक्यार्थः शब्दब्रह्मेति गीयते ।
शब्दब्रह्मणि निष्णातः परं ब्रह्माधिगच्छति ॥
इदमाद्यं पदस्थानं सिद्धिसोपानपर्वणाम् ।
इयं सा मोक्षमाणानामजिह्मा राजपद्धतिः ॥ (वाक्यपदीयम् 1–16)

With this, the eighth chapter, is finished the grammatical eight-fold relation between Śabda and Artha and with the next chapter Poetics proper begins with the treatment of the four-fold poetic Sāhitya between Śabda and Artha. The chapter ends thus :

उक्ताश्चतस्रोऽथ पुनश्चतस्रः
शब्दार्थसम्बन्धभिदाः क्रमेण ।
चतस्र एवाथ वचोविशेषे
निषेदुषीस्ताः परिकीर्तयामः ॥

इति श्री महा + + शृ० प्र० **सापेक्षशब्दशक्तिप्रकाशो** नाम **अष्टमः** प्रकाशः समाप्तः ॥

CHAPTER IX. Pp. 144-265.

This chapter begins with the treatment of the last part of the Sāhitya, Doṣa-hāna, Guṇopādāna, Alaṁkārayoga and Rasa-aviyoga. These alone are said to secure the Samyaktva of Vākya. First Doṣa-hanā is taken up and Doṣas are said to be of three kinds, of Pada, Vākya and Vākyārtha. Bhāmaha and Daṇḍin on Doṣas are quoted. Then follows a grammatical digression as to the real nature of Padas and Padārthas in Vākya. Bhoja then gives a list of Vākya-dharmas, forty-eight in number :

Pradhāna, Śeṣa, Prayojaka, Aprayojaka, Nāntarīyaka, Mukhya, Gauṇa, Vyāpaka, Laghu, Guru, Arthavāda, Anuvāda, Bheda-vivakṣā, Abeda-vivakṣā, Vyavahita-kalpanā, Upacāra-kalpanā, Tadbhāvāpatti, Yogytāpatti, Sambandhābādhana, Vikalpa, Samuccaya, Niyama, Niṣedha, Pratinidhi, Ūha, Bādha, Tantra, Prasaṅga, Āvṛtti, Bheda, Sāmānyātideśa, Viśeṣātideśa, Adhikāra, Adhyāhāra, Vipariṇāma, Vākyaśeṣa, Avadhi, Apoddhāra, Anirjñāta praśna, Kriyāntara-vyudāsa, Liṅgādbheda, Liṅgādibheda, Śabdāntarādibheda, Śaktyādibheda, Śrutyādiviniyoga, Śrutyādibalābala, Srutyādikrama and Kramasambheda.

These forty-eight are defined and illustrated both from Mīmāṁsā and Kāvya. The subject extends up to p. 197. On p. 180 there is a discussion on Vākyaśeṣa and Śrutārthāpatti.

Pp. 197-8. The discussion on the reality of Padārthas in a Vākya closes with a long quotation from the Vākyapadīya and Bhoja justifies the treatment of Pada-doṣas separately.

तस्माद्युक्तैव पदगतदोषनिरूपणेति ।

The Doṣas then begin :

Doṣas

Of Pada : 16	*Of Vākya* : 16	*Of Vākyārtha* : 16
Asādhu	Śabdahīna	Apārtha
Aprayukta	Punaruktimat	Vyartha
Kaṣṭa	Apakrama	Ekārtha
Anarthaka	Bhinnavṛtta	Sasaṁśaya
Anyārthaka	Yatibhraṣṭa	Apakrama
Apuṣṭārthaka	Visandhi	Khinna
Asamartha	Vyākīrṇa	Atimātra
Apratīta	Saṁkīrṇa	Paruṣa
Kliṣṭa	Garbhita	Virasa
Gūḍhārtha	Apada	Hīnopamā
Neyārtha	Aśarīra	Adhikopamā

Of Pada : 16	*Of Vākya* : 16	*Of Vākyārtha* : 16
Sandigdha Viruddha Aprayojaka Deśya Grāmya	Ūnopamā Adhikopamā Bhinnaliṅga Bhinnavacana Śleṣādi guṇaviparīta	Asadṛśopamā Aprasiddhopamā Niralaṁkāra Aślīla Viruddha
Definition and Illustration of these on pp. 199-202.	Definition and Illustration of these on pp. 203-206.	Definition and Illustration of these on pp. 207-211.

The *S. K. Ā.* is simply repeated here with the difference that while in the former work Bhoja leisurely defines each in a verse and explains each illustration with some Vṛtti, he hurries over this section in the *Śṛ. Pra.* with brief prose renderings of the definitions of the *S. K. Ā.*

The Guṇa section begins on p. 211. निर्दोषस्य च काव्यस्य शरीरवस्तुनः (?) कामनीयकोपपत्तौ अयमुपायः यद्गुणोपादानम्, अलङ्कारयोगश्च । Vāmana's verse on Guṇa and Alaṁkāra— युवतेरिव रूपं etc., is quoted. Of Guṇa and Alaṁkāra, the former is of greater importance. तत्र गुणोपादानालंकारयोगयोः गुणोपादानं गरीयः and Vāmana's verse on this point यदि भवति वपुश्च्युतं etc., is quoted. On this point, the *S. K. Ā* is brief but the *Śṛ. Pra.* slightly elaborates.

Guṇas

Bāhya : *Śabdaguṇas* : 24	*Ābhyantara* : *Arthaguṇas* : 24	Vaiśeṣika guṇas ; Doṣa-guṇas
The same 24 are Guṇas of both Śabda and Artha. They are : Śleṣa, Prasāda, Samatā, Mādhurya, Saukumārya, Arthavyakti, Kānti, Udāratā, Udāttatva, Ojas, Aurjitya, Preyas, Suśabdatā, Samādhi, Saukṣmya, Gāmbhīrya, Vistara, Saṁkṣepa, Sammitatva, Bhāvika, Gati, Rīti, Ukti and Prauḍhi. pp. 211-223.		All the three sets of 24 Doṣas given above in the Doṣa section are shown here to turn out to be Guṇas in certain circumstances. Pp. 223-241.

On p. 242 begins a long discussion on Guṇa-vṛtti and Upacāra-vṛtti with other extraneous discussions also and it extends to the very end of the chapter on p. 264. The following is the end of the chapter :

तदेतद् दोषहानं च गुणोपादानमेव च ।
ज्ञात्वा कुर्वन् कविः काव्यं प्रेत्य चेह च नन्दति ॥
निर्दोषं गुणवद्यस्य सालंकारं रसान्वितम् ।
सतां वसति चेतस्सु वचः, स दिवि मोदते ॥
इत्येष दोषपरिवर्जनया गुणानामावर्जनेन च किलोभयथान्तरङ्गः ।
काव्ये यथायथमलंकृतियोग उक्तः तत्रैव बाह्यमथ तं क्रमशोऽभिधास्ये ॥

इति श्री महाराज + + शृ० प्र० **दोषहानगुणोपादानप्रकाशो** नाम **नवमः** प्रकाशः समाप्तिमगमत् ॥

CHAPTER X. Pp. 265-352.

This chapter is devoted to Alaṁkārayoga, the addition of figures. **अथ** अपास्तदोषस्य उपात्तगुणस्य च काव्यशरीरस्य चारुत्वोत्कर्षप्रसिद्धये प्राप्तकालोऽ**लंकारयोग** उच्यते । Some general remarks on the three kinds of Alaṁkāras,—Bāhya (Śabda), Ābhyantara (Artha) and Bāhyābhyantara (Ubhaya), with the simile of three kinds of toilet of women.

On Alaṁkāras also, there is no substantial difference between the *S.K.Ā.* and the *Śṛ. Pra.* The treatment in the latter is briefer and has some minor differences. See Alaṁkāra section and special section on the *S.K.Ā.* and the *Śṛ. Pra.*

Alaṁkāras

Bāhya (*Śabda*) 24	*Ābhyantara* (*Artha*) 24	*Bāhyābhyantara* (*Ubhaya*) 24.
Jāti, Gati, Rīti, Vṛtti, Racanā, Ghaṭanā, Mudrā, Chāyā, Yukti, Ukti, Bhaṇiti, Paṭhiti, Śravyatva, Prekṣyatva, Abhineyatva, Adhyeyatva, Vākovākya, Praśnottara, Prahelikā, Gūḍha, Citra, Śleṣa, Yamaka & Anuprāsa. Each has six varieties. Pp. 266-296. At the end, there are some general remarks on these Śabdālaṁkāras.	Jāti, Sūkṣma, Sāra, Samāhita, Bhāva, Vibhāvanā, Hetu, Ahetu, Sambhava, Virodha, Dṛṣṭānta, Vyatireka, Anyonya, Parivṛtti, Mīlita, Vitarka, Smaraṇa, Bhrānti, Upamāna, Anumāna, Arthāpatti, Abhāva, Āgama and Pratyakṣa. pp. 296-324. There are some general remarks at the end.	Upamā, Rūpaka, Sāmya, Saṁśaya, Samādhi, Samāsokti, Sahokti, Samuccaya, Tulyayogitā, Leśa, Apahnuti, Aprastutapraśaṁsā, Utprekṣā, Arthāntaranyāsa, Dīpaka, Parikara, Krama, Paryāya, Atiśaya, Ākṣepa, Viśeṣa, Śleṣa, Bhāvika and Saṁsṛṣṭi. Pp. 324-351.

The chapter ends with a praise of Saṁsṛṣṭi as the greatest Alaṁkāra. Next to it comes Ubhayalaṁkāra, next Arthālaṁkāra and last Śabdālaṁkāra.

चतुर्विंशतिरित्येताः क्रमेणोभयसंश्रिताः ।
काव्यालंकृतयः प्रोक्ताः यथावदुपमादयः ॥
इदं हि चा(हीवा)दिभिः शब्दैः सादृश्यादिः प्रतीयते ।
अर्थोऽस्मात्सूरयः प्राहुरुभयालंकृतीरिमाः ॥
अलंक्रिया यास्त्विह शब्दसंश्रयाः
ततोऽर्थभूषाभ्यधिकं प्रकृष्यते ।
ततोऽभिरूपामुभयोरलंकृतिं
वदन्ति संसृष्टिरतोऽपि शोभते ॥

इति श्रीमहा + + शृ० प्र० **उभयालंकारप्रकाशो** नाम **दशमः** प्रकाशः समाप्तः ॥

Chapter XI. Pp. 352-449.

This is the most important chapter of the *Śṛ. Pra.* It deals with the last and the greatest aspect of Sāhitya, viz., *Rasa-aviyoga.* Here it is that Bhoja expounds his new theory of Rasa.

Synthesis of all Rasas in Prema ; Śṛṅgāra is the only Rasa ; enumeration of the 49 Bhāvas which are born of Śṛṅgāra ; criticism of the ideas on Rasa traditionally handed down. Ahaṁkāra-Abhimāna-Śṛṅgāra is the only Rasa. Not Rasa from Bhāva but Bhāvas from Rasa. Pp. 352-356.

Three aspects of Rasa, Prakṛṣṭa, Bhāvarūpa and Ābhāsa. Rasāviyoga in Vākya and Prabandha by the three ways of Doṣahāna, Guṇopādāna and Alaṁkārayoga. Guṇa and Alaṁkāra and Rasa also are only Alaṁkāra and hence Nānālaṁkāra-saṁsṛṣṭi is the one means of Rasāviyoga. Pp. 356-7. Daṇḍin is quoted and followed on the point that Guṇa and Rasa also are Alaṁkāra.

Saṁsṛṣṭi is the only Alaṁkāra ; its two varieties, Pradhāna-aṅgabhāva and Samakakṣyatā. There is some grammatical discussion here based on Daṇḍin's own observations on the Utprekṣā verse लिंपतीव तमोऽङ्गानि etc. pp. 357-365.

P. 365 : Guṇas are also Alaṁkāras. P. 366 : Rasas also Alaṁkāras. The new Ahaṁkāra theory of Rasa with three Koṭis,—Ahaṁkāra, Rasa and Preman characterised respectively as Pūrvakoṭi, Madhyamāvasthā and Uttarakoṭi ; upto p. 368.

Pp. 368-9. The explanation of the difference from one another of Rasavat, Preyas and Ūrjasvi on the basis of their etymology ; these three are both Rasas and Guṇas. They are Rasas when they attain climax (*Yuktotkarṣa*) and Guṇas when they are not so (*Ayuktotkarṣa*). As Guṇas they are called Bhāvika, Preyas and Aurjitya. Bhoja takes a verse of Daṇḍin as the basis for this interpretation, Pp. 369-370. Etymological significance of the name Rasavat. Pp. 370-371. Vibhāvas, Anubhāvas and Vyabhicārins are not

Alaṁkāras ; they are factors producing the Alaṁkāra called Rasa. P. 372. Three kinds of Alaṁkāras,—Svabhāvokti, Vakrokti and Rasokti. Pp. 372-376 : illustratioin and explanation of the eight Rasavadalaṁkāras according to Daṇḍin and his illustrations.

Pp. 376-381. Criticism of Bharata's doctrine of four subsidiary Rasas from four main ones and Bhoja's view that all the 49 Bhāvas, even in the state of Prakarṣa, are alike born of the one Rasa of Ahaṁkāra-Śṛṅgāra. Criticism of the view that Rasas are only eight. Four new Rasas pointed out : Śānta, Preyān, Uddhata and Udātta. The possibility of all Bhāvas becoming Rasas as held by Rudraṭa accepted by Bhoja. Though Rasa is only one, viz., Ahaṁkāra, the 49 Bhāvas born of it can be called Rasa in their developed state which forms the Madhyamāvasthā of the Ahaṁkāra rasa.

Pp. 381-382. Statement of Bhoja's theory of one Ahaṁkāra-rasa.

Pp. 382-385. Explanation with simile and illustration of how Vibhāvas, Anubhāvas and Vyabhicārins develop Rasa. Pp. 385-386. The various stages of the developed Rasa,—Niṣpatti, Upacaya, Rasa-sāmānya and Rasa-viśeṣa-niṣpatti. Pp. 386-388. The various stages of Bhāva, Rasa, Ābhāsa, Utkaṇṭhā, Abhiṣaṅga, Nirvṛtti, Utpāda, Abhivṛddhi, Sthairya, Bhāva-viśeṣa, Rasa-viśeṣa and Ābhāsa-viśeṣa.

Pp. 388-410. Nānālaṁkāra-saṁsṛṣṭi, Alaṁkāra-saṁkara and its varieties ; Guṅa-saṁkara, Rasa-saṁkara, Alaṁkāra-saṁkara, Guṇa-rasa-saṁkara, Guṇālaṁkara-saṁkāra and Rasālaṁkāra-saṁkara.

P. 389. Two kinds of Guṇas, Sollekha and Nirullekha.

P. 410. Rasāviyoga in Vākya ends here. " सोऽयं वाक्यवि[शे]षयो रसावियोग उक्तः ॥ "

Then begins Rasāviyoga of Prabandha through the avoidance of flaws and the addition of Guṇas and Alaṁkāras of the Prabandha as a whole. Bhoja thus speaks of Doṣas, Guṇas and Alaṁkāras of larger scope pertaining to the Prabandha as a whole.

Pp. 410-411. Prabhandha-doṣa-hāna.

P. 412. Different kinds of Prabandha enumerated.

Prabandha

Prekṣya : 24 *kinds*	*Śravya* : 24 kinds.
Nāṭaka, pp. 412-415.	Ākhyāyikā, pp. 427-428.
Prakaraṇa, pp. 415-417.	Nidarśana, p. 428.
Īhāmṛga, p. 417.	Pravahlikā, p. 428.
Vyāyoga, p. 417.	Manthullikā, p. 428.

Prekṣya : 24 *kinds*	*Śravya* : 24 *kinds.*
Samavakāra, pp. 418-419.	Maṇikulyā, p. 428.
Ḍima, pp. 419-420.	Kathā, p. 428.
Utsṛṣṭikāṅka, p. 420.	Parikathā, p. 428.
Bhāṇa, p. 420.	Khaṇḍakathā, p. 428.
Prahasana, pp. 420-421.	Upakathā, 428-429.
Vīthī, p. 421.	*Bṛhatkathā* (Guṇāḍhya's), p. 429.
Nāṭikā, p. 421.	Campū, 429.
Saṭṭaka, pp. 421-422.	Parvabandha (*Mahābhārata*) p. 429.
These are the twelve kinds of Vākyārthābhinaya.	Kāṇḍabandha (*Rāmāyaṇa*) p. 429.
Śrīgadita, p. 422.	Sargabandha, p. 429.
Durmallikā, p. 423.	Āśvāsakabandha, p. 429.
Prasthāna, p. 423.	Sandhibandha, p. 429.
Kāvya, p. 423.	Avaskandabandha, p. 429.
Bhāṇaka, pp. 423-424.	Kāvyaśāstra, p. 429.
Bhāṇikā, p. 425.	Śāstrakāvya, pp. 429-430.
Goṣṭhī, p. 425.	Kośa, p. 430.
Hallīsaka, p. 425.	Saṅghāta, p. 430.
Nartanaka, p. 425.	Saṁhitā, p. 430.
Prekṣaṇaka, p. 425.	Sāhityaprakāśa, p. 430.
Rāsaka, p. 425.	(Bhoja's own *Śṛ. Pra.*)
Nāṭyarāsaka, pp. 426-427.	
These are the twelve kinds of Padārthābhinaya.	

These are each defined and illustrated with the mention of many rare and lost works. On Daśarūpaka, the first ten types of Drama, Bhoja only reproduces Bharata's definitions.

Pp. 430-431. Enumeration of the Guṇas and Alaṁkāras pertaining to Prabandha as a whole. Pp. 431-446. Explanation and illustration of these in three sets as applied to Śabda, Artha and both.

P. 447. In the end is quoted Daṇḍin's definition of Mahākāvya from which Bhoja derives these Prabandha-guṇas and Prabandha-alaṁkāras. Pp. 447-449. Then a quotation from Bharata's description of drama (*N.S.* XXI. Śls. 107, etc. Kasi Edn.) is given to which Bhoja adds a few verses of his own, making some general remarks on the nature of dramatic varieties. Thus ends this chapter on p. 449 dealing with Rasa-aviyoga, first in Vākya and

then in Prabandha, through the three-fold process of Doṣa-hāna, Guṇādāna and Alaṁkāra-yoga.

वाक्यप्रबन्धानुगतोऽयमुक्तो
मया समासेन रसावियोगः ।
अथेह येऽर्था न विवेचिताः पृथग्
विभज्य ते केचिदुदाह्रियन्ते ॥

इति महाराज + + + शृ० प्र० **रसावियोगप्रकाशो नाम एकादशः** प्रकाशः समाप्तिमगमत् ॥

Chapter XII. Pp. 450-553.

The chapter opens with the description of Nāṭaka with verses taken from Bharata. The chapter is devoted to the study of the structure and technique of drama which consist of :

I. (1) Five Ārambha-vidhis.
(2) „ Arthaprakṛtis.
(3) „ Avasthās.
(4) „ Saṁsthās.
(5) „ Samavasthās.
(6) „ Sandhis.
(7) „ Vṛttis.
(8) Four (five ?) Pravṛttis.
(9) 24 Pravṛtti-hetus .. .. .. *First* '64'

II. (1) Ten Lāsyāṅgas.
(2) Thirteen Vīthyaṅgas.
(3) Sixteen Vṛttyaṅgas.
(4) Twenty-one Sandhyantaras.
(5) Four Patākāsthānas. .. .. *Second* '64'.

III. Sixty-four Sandhyaṅgas. .. .. *Third* '64'.

IV. Sixty-four Kāvya-lakṣaṇas. .. .. *Fourth* '64'.

P. 452. Five Ārambha-vidhis.

Pramāṇa : Yukti, Ukti, Dṛṣṭa, Nidarśana and Arthāpatti.

Prameya : Dharma, Artha, Kāma, Loka, (?) and Lokayātrā.

Vimarśa : Karmaṇām ārambhopāya, Puruṣadravya-sampat, Deśakāla-vibhāga, Vinipāta-pratīkāra and Kārya-siddhi.

Nirṇaya : Anupalabdhasya Jñānam, Upalabdhasya Niścaya-balādhānam, Advaidhasya Śaṁśayacceda (?), Ekadeśadṛṣṭasya Viśeṣopalabdiḥ and Viparyaya-cikitsā.

Pravṛtti : Alabdha-lābhārthā, Labdha-paripālanārthā, Rakṣitābhivṛddhyarthā, Vardhitopayogārthā, Upayoga-paryāptyarthā.

Pp. 452-455. *Five Arthaprakṛtis* : Bīja, Bindu, Patākā, Prakarī and Kārya. Definition and illustration of these.

Pp. 456-457. Avasthā, Saṁsthā, and Samavasthā explained as action aided by divine agency (*Daiva*), by pure human endeavour (*Pauruṣa*) and by both. Each of these three have five stages.

Five Avasthās : Ārambha, Prasava, Udbheda, Kiñcicchеṣa and Samāpti.

Five Saṁsthās : Prārambha, Prayatna, Prāpti-sambhava, Niyata-phalaprāpti and Phalayoga.

Five Samavasthās : Prārthanā, Lābha, Śaṁyoga, Nāśa and Prāpti.

अत्र लाभनाशयोः दैवस्य प्राधान्यम्, प्रार्थनासंयोगयोः पौरुषस्य; संप्राप्तौ दैवपौरुषयोः ॥

Pp. 457-8. *Five Sandhis* : Mukha, Pratimukha, Garbha, Vimarśa and Nirvahaṇa.

P. 459. *Five Vṛttis* : Kaiśikī, Ārabhaṭī, Sāttvatī, Bhāratī, and Miśrā.

Pp. 459-465. To make up the number sixty-four Bhoja must have given five Pravṛttis but he gives only four. The four Pravṛttis are Paurastya, Auḍhramāgadhī, Dākṣiṇātyā and Āvantī. Other views on other kinds of Pravṛttis are here mentioned.

Twenty-four Pravṛtti-hetus : Deśa, Kāla, Pātra, Vayas, Avasthā, Śakti, Sādhana, Abhiprāya, Vyatyāsa, Vipariṇāma, Nimitta, Abhigama, Saṅgrāma, Vihāra, Upahāra, Chala, Chadma, Āśrama, Jāti, Vyakti, Vibhava, Prakīrṇa, Saṅkīrṇa and Viprakīrṇa. On P. 465 ends the treatment of the first set of sixty-four items.

Pp. 465-469. Ten Lāsyāṅgas with definitions and illustrations.

Pp. 469-477. Thirteen Vīthyaṅgas with definitions and illustrations.

Pp. 477-480. Sixteen Vṛttyaṅgas with definitions and illustrations.

Pp. 480-487. Twenty-one Sandhyantaras with definitions and illustrations.

Pp. 487-489. Four Patākāsthānas with definitions and illustrations.

These constitute the second set of sixty-four.

The Sixty-four Sandhyaṅgas. Some general remarks on the purpose of these according to Bharata. The Aṅgas of each of the five Sandhis are enumerated, defined and illustrated from dramas. Pp. 489-524.

The Sixty-four Lakṣaṇas. Pp. 524-532. Vide my paper on Lakṣaṇa, *JOR*. Madras, VI, pp. 70, 71, 81, 82.

In this chapter many rare and lost dramas are quoted.

The chapter ends as follows :

एतानि काव्यस्य विभूषणानि प्रायश्चतुष्षष्टिरुदाहृतानि ।
प्रबन्धशोभाकरणाय तज्ज्ञैः सम्यक् प्रयोज्यानि यथारसानि ॥
उदाहृता नाटकनाटिकादौ इयं चतुष्षष्टिचतुष्टयी या ।
रसाविरोधेन निबन्धनीया कथासु काव्येषु च सा महद्भिः ॥
भक्तीः द्वादशधा पृथक्पृथगिमाः संचिन्त्य शब्दार्थयोः
साहित्यस्य च शब्दशासनविदा कार्यः प्रबन्धे श्रमः ।
कीर्तिर्यावदनश्वरी हि विदुषां रोदोगृहं गाहते
ब्राह्मं लोकललामधाम तदमी तावत्किलाध्यासते ॥

इति श्री + + + शृ० प्र० **प्रबन्धाङ्गचतुष्षष्टिचतुष्टयप्रकाशो** नाम **द्वादशः** प्रकाशः ॥

Vol. II of the Ms. of the *Śr. Pra.* closes with this twelfth chapter. Pp. 553.

CHAPTER XIII.

Vol. III, Pp. 1-33

P. 1. Four kinds of Śṛṅgāra pertaining to the four Puruṣārthas, Dharma, Artha, Kāma and Mokṣa.

Pp. 1-8. The Vibhāvas, Anubhāvas and Sañcārins of the forty-nine Bhāvas beginning with Rati.

P. 9. Two kinds of Rati, Sambhoga and Vipralambha.

Pp. 9-33. Nine kinds of Rati : Naisargikī, Sāṁsargikī, Ābhiyogikī Ādhyātmikī, Aupamānikī, Vaiṣayikī, Sāmprayogikī and Ābhimānikī.

Each of these has five stages, Janma, Anubandha, Pravṛddhi, Saṁvṛtti and Anuvṛtti. Each of these (nine×five : forty-five) are illustrated. The nine kinds of Rati are given with illustrations in *S.K.Ā.* V. Pp. 515-520. The chapter ends on p. 33 with these verses :—

सैष भावो रतिर्नाम कामकल्पद्रुमाङ्कुरः ।
सौहृदाङ्कुरकन्दश्च द्विप्रकारोऽपि दर्शितः ॥
भावान्तरेभ्यः सर्वेभ्यः रतिभावः प्रकृष्यते ।
कविवर्गस्समग्रोऽपि तमेनमनुधावति ॥
विसर्गसंसर्गमुखैः प्रभेदैः जन्मानुबन्धातिशयादिभिश्च ।
इदं विनिश्चित्य निवेशयन्तः कवी...दालं (?) कवयो लभन्ते ॥

इति श्रीमहा + + शृ० प्र० **रतिप्रकाशो** नाम **त्रयोदशः** प्रकाशः समाप्तः ॥

CHAPTER XIV. Pp. 34-83

The illustrations for all the forty-eight Bhāvas in their five stages of Janma etc.

The chapter closes thus :

एते रत्यादयो भावा शृङ्गारव्यक्तिहेतवः ।
कार्त्स्न्यादेकोनपञ्चाशत् ... ... प्रकाशिताः ॥

जन्मानुबन्धातिशयसंपर्कानुगमा [द्] इति ।
युञ्जीत सर्वभावेषु वर्गयोरुभयोरपि ॥

यदपि च कथितं प्रकर्षगामी भवति रसो रतिविस्मयादिरेव ।
तदपि न समञ्जसं प्रकृष्टाः प्रतिनिजभेदममी हि सर्व एव ॥

इति महा + + + शृ० प्र० हर्षादिभाव पञ्चक (प्रपञ्च or अवस्थापञ्चक) **प्रकाशो** नाम **चतुर्दशः प्रकाशः** समाप्तः ॥

CHAPTER XV. Pp. 84-162.

P. 84. Rati is taken up for special treatment with elaborate exposition of its Vibhāvas etc., in all their infinite varieties.

Two kinds of Vibhāva,—Ālambana and Uddīpana. Ālambana of two kinds,—Nāyaka and Nāyikā. Four main kinds of Nāyakas,—Dhīrodātta, Dhīroddhata, Dhīralalita and Dhīraśānta, p. 85. Each of these four is again of various kinds according to the four features,—Guṇa, Prakṛti, Pravṛtti and Parigraha.

Guṇa : Twenty-four : high pedigree etc. Men are of three kinds in respect of this Guṇa,—Uttama, Madhyama and Adhama. See Bharata, XXXIV. Kasi Edn.

Prakṛti : Sāttvika, Rājasa and Tāmasa.

Pravṛtti : Anukūla, Dakṣiṇa, Śaṭha and Dhṛṣṭa.

Parigraha : (Number of wives) Asādhārana like Rāma and Sādhāraṇa.

Pp. 85-88. Illustration of these twelve varieties of men.

P. 88. When this twelve-fold classification is applied to the first and major four-fold classification of heroes we get 104 kinds of men. Dhīrodātta 8 plus Uddhata 44 plus Lalita 44 plus Praśānta 8=104. Pp. 88-111. Illustration of these 104 types. See *S.K.A.* pp. 405 and 589-592 for an enumeration and illustration of these types.

नायकस्तत्र गुणतः उत्तमो मध्यमोऽधमः ।
प्रकृतेः सात्त्विकः स स्यात् राजसस्तामसस्तथा ॥
साधारणोऽनन्यजानिः स विज्ञेयः परिग्रहात् ।
उद्धतो ललितः शान्तः उदात्तो धैर्यवृत्तितः ॥
शठो धृष्टोऽनुकूलश्च दक्षिणश्च प्रवृत्तितः ॥

Some mixed varieties are then given. Endless is the variety of character.

एवमन्येऽपि विज्ञेयाः भेदाः संभेदतो मिथः ।
चतुर्णामपि लक्ष्येषु नायकानां मनीषिभिः ।
धीरोदात्तादिभेदेन चतुरश्चतुरोऽपि च ।
चतुश्शतविधान्वेत्ति नायकान् स कविः कविः ॥
परिग्रहप्रवृत्तिभ्यां गुणप्रकृतियोगतः ।
चातुर्विध्यश्च धैर्यस्य नायकत्वं नियम्यते ॥

इति निगदित एष नायकानां असदृशभङ्गिमनोहरः प्रपञ्चः ।
निजनिजपटुभङ्गिमङ्गनानां बहुविधभेदवतीमतोऽभिधास्ये ॥

P. 111. *Nāyikās* : Four main kinds : Svakīyā, Parakīyā, Punarbhū and Sāmānyā. The first two are then divided into :

Uttamā, Madhyamā and Kaniṣṭhā, Ūḍhā and Anūḍhā, Dhīrā and Adhīrā, and Mugdhā, Madhyamā and Pragalbhā.	Pp. 112-114 illustrations of these varieties.

Punarbhū : Akṣatā, Kṣatā, Yātāyātā and Yāyāvarā.

Sāmānyā : Ūḍhā, Anūḍhā, Svayaṁvarā, Svairiṇī and Veśyā. The last, Veśyā is of three kinds, Gaṇikā, Vilāsinī and Rūpājīvā. By the mixture of the various sub-classes we get a total number of 143 Nāyikās, त्रिचत्वारिंशच्छत, in the first class called Svakīyā. All these 143 are illustrated at the end of which, the following verses summarise : (P. 139)

शतमेतत् स्वकीयानां त्रिचत्वारिंशदुत्तरम् ।
उत्तमादिविभेदेन नायिकानामुदाहृतम् ॥
श्रुतिप्रवृत्तितो धर्मः तथार्थोऽपत्यलक्षणः ।
प्रायो विस्रंभजः कामः स्वकीयास्वेव तिष्ठति ॥
गुणपरिणयधैर्याधैर्यमुग्धाभियोग-
व्यतिकरपरिपाट्या विस्तृतोऽयं प्रकारः ।
निजयुवतिषु सम्यक् धर्मकामार्थहेतोः
'अमुमथ परकीयासूक्ष्वत्कीर्तयामः ॥

Pp. 139-160. Mixed varieties of the Parakīyā, 143, and their illustrations

एवं पुनर्भूसामान्ययोः यथासंभवमुत्तमा(दि)भेदोऽभ्यूहनीयः ।

P. 161. Another classification of Nāyikās : Vāsakasajjā, Abhisārikā, Vipralabdhā, Khaṇḍitā, Kalahāntaritā, Proṣitapatikā, Virahotkaṇṭhitā and Svādhīnapatikā.

P. 162. The chapter ends thus with the treatment of both kinds of Ālambana-vibhāva. The *S.K.Ā.* deals with the classification of Nāyikās on pp. 592-602.

इति प्रपञ्चः कथितोऽङ्गनानां
क्रमात्स्वकीयादिविभेदभिन्नः ।
चतुष्प्रकारं तममुं निबध्नन्
कविश्चतुर्वर्गफलं लभेत ॥

Cf. *S.K.Ā.* V. Kārikās 110-120 and Vṛtti with Illustrations on pp. 592-602.

तथा तत् (तद्दतत्(?))सर्वस्वं भुवनजयिनः पुष्पधनुषः
मनुष्याणामेकं तदिदमसम(मम् ?) – – ⌣ तफलं ।
इदं तत्सौख्यानां कुलभवनमाद्यं त्रिभुवने
यदेकः (कं ?) तारुण्योपहितमहिमानो मृगदृशः ॥

इति श्रीमहा + + र्य + प्र + रत्यालंबनविभावप्रकाशो नाम पञ्चदशः प्रकाशः ।

CHAPTER XVI.

Pp. 163-207. *Uddīpana Vibhāvas.*

1. Ṛtu : Six. Each has four stages, Sandhi, Utpatti (Śaiśava is the name given by Rājaśekhara), Prauḍhi and Avasiti (Anuvṛtti according to Rājaśekhara). Illustration of these four stages of the six seasons, pp. 163-173.

2. Other Uddīpanas, like Mālya, Aṅgarāga etc., and their illustrations. Pp. 173-178.

3. Deśa : Grāma, Pattana, Upavana, Kāntāra, Parvata, Sarit, Sāgarādi. Illustrations upto p. 183.

4. Kāla : Rātri etc. Illustration upto p. 191.

ऋतूपकरणैरेभिः इतिहासोपवर्जनैः (पवर्णनैः) ।
देशकालोपसेवाभिः चित्तजन्मा प्रदीप्यते ॥
नातःपरतरं पुष्पधनुषस्तीक्ष्णमायुधम् ।
ऋतूपकरणादीनां यदेतद् रामणीयकम् ॥
ऋतुरुपकरणं तथेतिहासः कथितमिदं सह देशकालभेदैः ।
पृथगनभिहितं कलाविचारप्रभृतिक(म)ल्पमथोपदर्शयामः ॥

5. The 64 Arts—Catuṣṣaṣṭi-kalās. These sixty-four are Mūla-kalās. They fall into the following classes, Karmāśrayas 24, Dyūtāśrayas 20, (Nirjīvas 15, and Sajīvas 5), Śayanopacārikīs 16 and Uttara-kalās 4.

There are other numerous Avāntara-kalās dealt with in works devoted to them but Bhoja says that he omits them lest his work should grow bigger still.

Twenty-four Karmāśrayas :

Gīta, Vāditra, Nṛtta, Nāṭya, Citra, Pustakarma, Patracchedya, Lipi-jñāna, Vacanakauśala, Vaicakṣaṇya, Mālyavidhi, Gandhayukti, Āsvādyavī-dhāna, Rañjanvidhāna, Ratnaparīkṣā, Sīvya, Upakaraṇakriyā, Ājīvajñāna, Tiryagyonicikitsita, Māyākṛta, Pāṣaṇḍa-samaya-jñāna, Krīḍākauśala, Saṁ-vāhana, and Śarīrasaṁskāra-kauśala.

Fifteen Nirjīvas :

Āyaprāpti, Rakṣāvidhāna, Rūpasaṁkhyā, Kriyāmārga, Jīvagrahaṇa, Nayajñāna, Karaṇajñāna, Citrācitravidhi, Gūḍharāśi, Tulyābhihāra, Kṣipra-grahaṇa, Anuprāpti, Lekhasmṛtyanukrama, Cchala vyāmohana and Graha-ṇādāna.

Five Sajīvas : Upasthāna-vidhi, Yuddha,. Tata, Gata and Nṛtta.

Sixteen Śayanopacārikīs : Strī-puruṣa-bhāva-grahaṇa, Svarāgaprakāśana, Pratyaṅga-dāna, Nakha-danta-vicāra (two) Nīvīsraṁsana, Guhyasparśa-ānu-lomya, Paramārtha-kauśala, Harṣaṇa, Samānārthatā, Kṛtārtha-protsāhana, Mṛdu-krodha-pravartana, Kruddha-prasādana, Supta-aparityāga, Carama-svāpa-vidhi and Guhya-gūhana.

Four Uttara-kalās : Sāśrupātam ramaṇasya vīkṣaṇam, Svayam śapatha-kriyā, Prasthitānugamanam and Punar-nirīkṣaṇam.

Pp. 192-204. Illustration of these sixty-four Kalās.

6. *Vayas* : Four Avasthās : Sandhi, Utpatti, Prauḍhi, and Atiprauḍhi. Illustrations on pp. 204-205.

Pp. 205-207. Vayasyopadeśa, Sandeśa, Upacāra, Daivasampat, Upa-cārasmaraṇa.

The chapter ends thus :

कलाविचारप्रमुखाः अपि...प्रकाशिताः ।
आदिग्रहणतोऽन्येऽपि लक्षणीया विचक्षणैः ॥

सञ्जीवनमनङ्गस्य सुखाय(त)नमात्मनः ।
ऋत्वादीनामियं भङ्गिः शृङ्गारस्यापि जीवकम् ॥

उपनिषदुपदिष्टा सेयमुद्दीपनानां त्रिभुवनविजयाप्ता वैजयन्ती स्मरस्य ।
तदुपहितविशेषोद्बोधसंस्कारजन्याननुपदमनुभावानेव संभावयामः ॥

इति श्री + + + शृ० प्र० **उद्दीपनविभावप्रकाशो** नाम **षोडशः** प्रकाशः समाप्तः ॥

CHAPTER XVII. Pp. 208-236.

Anubhāvas

इदानीमनुभावं व्याख्यास्यामः। तत्र विभावैः प्रबुद्धसंस्कारस्य नायकादेः ये स्मृतीच्छाद्वेष-प्रयत्नजन्मानः मनोवाग्बुद्धिशरीरारम्भाः तेऽनुभूयमानत्वाद् रत्यादिनामनन्तरभवनाच्च अनुभावाः ।
***Vide* S. K. Ā. V. 543, pp. 477-478.**

Illustrations of the Anubhāvas of Manas, Vāk, Buddhi and Śarīra up to p. 210.

1. Mana-ārambha-anubhāvas : Bhāva, Hāva, Helā, Śobhā, Kānti, Uddīpti, Mādhurya, Dhairya, Prāgalbhya, Audārya, Sthairya and Gāmbhīrya. —12. Vide Bharata's *N.Ś.* XXIV. p. 271, Śl. 24. Sthairya and Gāmbhīrya are added by Bhoja from *N.Ś.* XXIV. 31.

2. Vāgārambhas : Ālāpa, Pralāpa, Vilāpa, Anulāpa, Sallāpa, Apalāpa, Sandeśa, Atideśa, Nirdeśa, Upadeśa, Apadeśa and Vyapadeśa.—12.

3. Buddhyārambhas : 3×4 = 12.

Rīti	*Vṛtti*	*Pravṛtti*
Pāncālī	Bhāratī	Paurastyā
Gauḍī	Ārabhaṭī	Uḍhramāgadhī
Vaidarbhī	Kaiśikī	Dākṣiṇātyā
Lāṭiyā	Sāttvikī	Āvantyā

4. Śarīrārambhas : Līlā, Vilāsa, Vicchitti, Vibhrama, Kilakiñcita, Moṭṭāyita, Kuṭṭamita, Bibboka, Lalita, Vihṛta, Krīḍita and Keli.—12. Vide Bharata's *N.Ś.* XXIV. p. 270. Kasi Edn. Bharata gives only ten and Bhoja adds the last two for which Śiṅgabhūpāla criticises him. See also *S.K.Ā.* V. 42. p. 478.

For the first set of twelve Mana ārambhas, see Bharata's *N.Ś.* XXIV, p. 270. *Śls.* 7-11 ; p. 271. Śls. 24 and 31. Bharata gives them in three separate sets. For the Vāgārambhas see *N.Ś.* XXIV. p. 273. Śls. 49-51. Twelve Vāṅmārgas or Mārgas of Vācikābhinaya according to Bharata. Bharata did not speak of Vṛtti and Pravṛtti as Anubhāva or Buddhyārambhānubhāva. Śiṅgabhūpāla follows Bhoja and Bhoja himself follows Rājaśekhara.

Illustrations of these up to p. 220, except the last, Śarīrārambha.

Rīti, Vṛtti, and Pravṛtti on pp. 211-220.

मनोवाग्बुद्धिजारम्भाः क्रमेणैते प्रदर्शिताः ।
अतः शरीरजारम्भप्रकारोऽयं प्रपञ्च्यते ॥

मनोवाग्बुद्धिजन्मानः आरम्भास्तु सहस्रशः ।
भरतादिप्रणीतत्वात् किन्त्विहैते प्रदर्शिताः ॥

लीलादयोऽधरकपोलविकल्पवा(हा)सैः ।
भ्रूतारकापुटविचेष्टितवीक्षितानि ॥

षट्त्रिंशदेव च दशो भरतप्रणीताः
काव्यक्रियोपकरणार्थमथोद्ध्रियन्ते ॥

Śarīrārambhas : pp. 221-236.

Visarga, Vinigūhana and Sandaṣṭaka with illustrations.

1. Adharārambhas : Bharata VIII. 135-140.
2. Kapolārambhas : Bharata VIII. 130-134.
3. Hāsārambhas : The six kinds of Hāsa in Bharata VI.
4. Bhrūkarma : Bharata VIII. 114-123.
5. Tārākarma : Bharata VIII. 93-100.
6. Akṣipuṭakarma : Bharata VIII. 106-113.
7. Dṛṣṭiprakāras : Bharata VIII. 101-105.

Then are given 36 Dṛṣṭis, Kāntā etc. Bharata VIII. 37-91. The chapter ends thus :

मनोवाग्बुद्धिजा ये च ये चारम्भाः शरीरजाः ।
अनुभावानुभामी (?) ते यथा...प्रदर्शिताः ॥
भावाः संचारिणो ये च स्थायिनो ये च सात्त्विकाः ।
सविभावानुभावास्ते शृङ्गारस्य प्रकाशकाः ॥
प्रकृतिभव (प्रकृतिज) मन्तोऽभिमानसंज्ञं सममनुभावविभाववर्गः ।
स्वमवसरमुपेयिवानुपास्ते नृपतिमिवाधिकृतेनु (षु) नीविसर्गः (नीतिवर्गः) ॥

इति महा + + शृं + प्र० + **अनुभावप्रकाशो** नाम **सप्तदशः** प्रकाशः समाप्तः ॥

With chapter XVII, a section begun in chapter XV closes. In chapters XIII and XIV, the 49 Bhāvas were given and then Bhoja proceeded to enumerate and illustrate the varieties of the Vibhāvas and Anubhāvas with reference to one Bhāva, namely, Rati, and this subject finishes with chapter XVII. The chapter ends with the two verses, given above, on the general Rasa theory of Bhoja that all the 49 Bhāvas with their Vibhāvas and Anubhāvas only serve to heighten the inner inborn Śṛṅgāra of Ahaṁkāra.

CHAPTER XVIII. Pp. 237-264.

With this chapter begins a section which ends with chapter XXI. These four chapters deal with the four Śṛṅgāras of Dharma, Artha, Kāma and Mokṣa. Chapter XVIII Dharmaśṛṅgāra.

Definition of Dharma :

तत्र धर्मो नाम श्रुतिस्मृतिविहिताचारः ।

It is of three kinds, Pravṛtti, Nivṛtti and Niyama. Pravṛtti is of ten kinds, being done by Vāk, Manas and Kāya. (4 plus 3 plus 3 : 10)

Vāk (Speaking) : Hita, Priya, Satya and Āpta.

Manas (Thinking) : Āstikya, Dayā and Parasva anīpsā.

Kāya (Doing) : Gurūpāsanā, Dāna and Ārtatrāṇa.

Vide Vātsyāyana's *Nyāya-bhāṣya,* p. 14. Chowk. Edn. Vātsyāyana is slightly modified by Bhoja. Illustration of these ten on pp. 237-8. Illustrations of the three physical Dharmas are missing in the Ms.

Pp. 238-9. Nivṛtti of ten kinds. Five are missing in the Ms. Those available are Nivṛttis from Nṛśaṁsatā, Parasvābhidhyā, Niṣiddhasevā, Steya and Hiṁsā. Illustrations from Kāvyas.

Pp. 239-242. Niyama, also of ten kinds.

अथ नियमरूपः सोऽपि दशधा—वाङ्मनःकायक्रियादिभिः । तद्यथा निमित्तनैमित्तिकयोरत्यागः, स्वजातिधर्मादविचलनम्, सदृशैः सम्बन्धः, लोकागमविरूद्धैरसंसर्गः, न्यायतोऽर्थाधिगमः, गुर्वाज्ञानतिक्रमः, अप्रार्थनाभङ्गः, प्रतिज्ञानिर्वाहः, समरादपलायनम्, गोब्राह्मणार्थे प्राणादिपरित्यागः ।

Definition of Dharma again and of its three forms Pravṛtti, Nivṛtti and Niyama. P. 242.

The Rīti, Vṛtti and Pravṛtti of this Dharmasṛṅgāra are given as Pañcālī, Paurastyā and Bhāratī respectively. With the exercise of a lot of ingenuity, the old definitions of Bhāratī vṛtti, Pāñcālī rīti and Paurastyā pravṛtti are shown to refer significantly to the various aspects of Dharma-śṛṇgāra.

P. 244. The Nāyikā of this Dharmaśṛṅgāra is Svakīyā and the Nāyaka, Dhīrodātta. A list of the Guṇas of a Dhīrodātta. This goes upto p. 264. All these Guṇas, given in three sets, are illustrated with two illustrative verses each.

I 1 अभ्युदयादिभिः अनुत्सेकः । 2 शोकादिभिः अवैक्लव्यम् । 3 व्यसनादिभिरदीनत्वम् । 4 रागादिभिर्न धर्मबाधा । 5 चकितेषु उत्तमस्पर्धा । 6 नीचेष्वर्थेषु जुगुप्सा । 7 शक्तिसद्भावे क्षान्तिः । 8 प्रमादस्खलितेषु अनुशयः । 9 सदाचारेषु आदरः । 10 परगुणेष्वमात्सर्यम् । 11 परव्यसनेषु न प्रहर्षः । 12 परापवादेषु न प्रवृत्तिः । 13 अस्थानेषु न क्रोधः । 14 प्रारम्भेषु न अनिर्वाहः । 15 कर्मातिशयैः न विस्मयः । 16 जात्यादिभिः न अभिमानः ।

II शीलम्, दाक्षिण्यम्, स्थैर्यम्, गांभीर्यम्, प्रागल्भ्यम्, शोभा, कृतज्ञता and अविकत्थनता.

III 1 अनुकूलेषु रतिः 2 अनवगीतेषु प्रीतिः 3 उत्तमेषु उत्कण्ठा 4 धर्मार्थकामेषु चिन्ता 5 उत्तरपक्षे मतिः 6 अव्याहतक्रमा स्मृतिः। 7 तत्त्वानुपाती (or नुवादी) वितर्कः 8 फलानुसारिणी शङ्का 9 विविक्तेषु निद्रा 10 निशीथे स्वापः 11 अपररात्रे प्रबोधः 12 स्वश्लाघादिषु व्रीडा 13 सर्वत्रैव अवहित्थम् 14 संभवाधिक्ये धृतिः 15 परार्थसिद्धौ हर्षः 16 परापदाने रोमाञ्चः 17 स्मितमात्रकारी हासः 18 महारंभेषु उत्साहः 19 व्रतातिशयादिषु ग्लानिः 20 स्वशक्तिधर्षणेषु क्रोधः 21 महादुःखेषु शोकः 22 दुःखातियोगे अश्रूद्गमः 23 प्रारम्भातिरेके स्वेदः 24 आयासातिशये श्रमः 25 महाप्रहारादिषु मूर्च्छागमः 26 गर्वादयश्च न सत्यपि गर्वादिहेतौ ॥ (गर्व, मद, अमर्ष, असूया etc.—absence of these even when causes for these appear). Most of these are given two illustrative verses each and the section affords interesting reading.

The chapter ends thus :

तदेतत् धर्मशृङ्गारे धीरोदात्तस्य चेष्टितम् ।
मनोवाक्कायचेष्टाभिः स्पष्टमेवोपवर्णितम् ॥
पाञ्चाली भारती प्राच्या रीतिवृत्तिप्रवृत्तयः ।
स्वकीया नायिका वा (चा) स्मिन् धीरोदात्तश्च नायकः ॥
स एष धर्मद्रुमबाल...ल्लवो (पल्लवो)
लवोच्चयः (?) सूनृतमुक्तिसम्पदाम् ।
पदं दधानः श्रुतिमार्गगोचरे
चिराय यावा.......(अ) वतंसताम् ॥

इति श्री + + शृ + प्र + **धर्मशृङ्गारप्रकाशो** नाम **अष्टादशः** प्रकाशः समाप्तः ॥

CHAPTER XIX. Pp. 264-299

Arthaśṛṅgāra.

Definition of Artha :

अर्थो नाम आत्मनः सुखसाधनानां कलत्रमित्रादीनामर्जनम् ॥

Three kinds of Artha :

Nava, i.e., earned by oneself (*Svayam ārjita*). It is of ten kinds : Vidyā, Bhūmi, Paśu, Dhānya, Hiraṇya, Bhāṇḍa, Upaskāra, Kalatra, Putra and Mitra.

Bhūtapūrva defined as Praṇaṣṭānīta.

Pitrya, i.e., ancestral property (Kula-kramāgata).

These two are only of eight kinds. These eight kinds are the same as the eight in the ten in the list of 'Nava' minus Kalatra and Putra both of which cannot but be Nava. All these have varieties and are all illustrated on pp. 264-266.

P. 226. Arjana. Four kinds : Alabdha-lābha, Labdha-parirakṣaṇa, Rakṣita-vivardhana and Rakṣitopayoga.

P. 267. Means of Arjana : Vinaya, Vārtā, Vyavahāra, Rakṣā, Mantra, Upāya, Vikrama, Yuddha, Upaniṣat and Praśama which are the various sections of the *Arthaśāstra*. Artha earned by these means is for the help of attaining the other three Puruṣārthas. Arthaśṛṅgāra is activity in the direction of Artha.

—प्रवृत्तौ तद्वत्यभिमानः अर्थश्टङ्गारः ।

P. 268. The hero of Arthaśṛṅgāra is Dhiroddhata ; Nāyikā, all kinds ; Rīti, Gauḍī ; Vṛtti, Ārabhaṭī ; Pravṛtti, Uḍhramāgadhī. Ingenious explanation of the definitions of these Rīti, Vṛtti and Pravṛtti as applicable to conditions of Arthaśṛṅgāra.

P. 270. The Dhīroddhata who belongs to Arthaśṛṅgāra is of 44 kinds according to Guṇa, Prakṛti, Pravṛtti and Parigraha.

His Guṇas : 24 तत्र धीरोद्धतस्य धैर्यमुद्धतं भवति। यत्प्रभावाद् अभ्युदयादिभिः उत्सेकः, शोकादिभिः वैक्लव्यम्, व्यसनादिभिः दीनत्वम्, रागादिभिर्धर्मबाधा, चकितेषु असदृशस्पर्धा, नीचार्थेषु अपि अजुगुप्सा, अशक्तावेव क्षान्तिः, स्खलितेषु नानुशयः, सदाचारेषु अनादरः, परगुणेषु मात्सर्यम्, परव्यसनेषु प्रहर्षः, परापवादेषु प्रीतिः, अस्थानेषु क्रोधः, प्रारब्धेषु अनिर्वाहः, कर्मातिशयैः विस्मयः, स्वजात्यादिभिश्च अभिमानः (जात्यादयो गुणाः चतुर्विंशतिः २४)
The last item mentioned above namely, Jātyādi guṇas, refers to 24 Guṇas which are as follows : Jāti, Anvaya, Abhijana, Nivāsa, Āspada, Pada, Pitā, Śāstra, Vāgmitā, Kalāvaidagdhya, Cāturya, Rūpasampat, Saubhāgya, Tyāga, Śaurya, Adīnavākyatā, Śakti, Dakṣatā,—18. Six are missing.

Then are given eight special Guṇas of the Uddhata : Māna, Tejas, Saundarya, Vilāsa, Vikatthana, Asthiratva, Agambhīratā and Sāhasa. Illustrations for all these go up to p. 280.

Three kinds of Dhīroddhatas—Uttama, Madhyama and Kaniṣṭha—according to the presence of all or some or a few of the above given Guṇas.

From p. 280 to the end of the chapter on p. 299 illustrations of the 49 Bhāvas in all the three kinds of the Uddhata hero. The chapter ends thus :

धीरोद्धतस्य वृत्तेऽस्मिन् अर्थशृङ्गारसंश्रये।
मया लोकप्रसिद्धेऽपि दिङ्मात्रमुपदर्शितम्॥
उद्धतो नायकः सर्वा स्त्रीप्रवृत्तिस्तु मागधी।
वृत्तिरारभटी चेह गौडीया गीयते गतिः॥
विद्यादीनामुपायैः अधिगतिरवनं वर्धनं संप्रयोगः
तीर्थेष्वर्थोऽयमुक्तः समधिगतचरापूर्वपूर्वागतानाम्।
तस्मिन् धीरोद्धतादेः य इह विहरतो नायकस्याभिमानो-
न्मानो. (?) कोऽपि मुख्याः तमिह मतिमतामर्थशृङ्गारमाहुः॥
इति महा + + शृं + प्र० **अर्थशृङ्गारप्रकाशो** नाम **एकोनविंशः** प्रकाशः समाप्तः॥

CHAPTER XX. Pp. 299-325.

Kāmaśṛṅgāra

The *Kāmasūtra* of Vātsyāyana and the *Jayamaṅgalā* on it are utilised here.

P. 299. Definition of Kāma : कामो नाम आत्मनः सुखाभिधा(or मा)नो विशेषगुणः. Two kinds : Sāmānya rūpa and Viśeṣa rūpa. The former is the pleasurable experience of the five senses and the mind. The latter is pleasure born of love to a sweetheart. The latter is of two kinds : Pradhāna which is the sense of touch in her—Sparśa-sukha. And Apradhāna which is joy in thinking of her beauty etc.

P. 300. Everywhere Kāma is a kind of Abhimāna of Sukha : सुखाभिमानवती इन्द्रियप्रवृत्तिः Therefore it is said that certain kinds of unpleasant experiences also are part of Kāma. The *Kamasūtras*' definition of Kāma is quoted.

Viṣaya-samprayoga, Tatsampratyaya, Saṁskāra, Smaraṇa, Abhilāṣa, Manaḥpravṛtti and Saṁkalpa—all, forms of Kāma. Illustrations of these.

P. 301. Further classification into Hetubhūta and Phalabhūta.

P. 302. Two kinds of Samprayoga, Aṅga samprayoga and Adhiṣṭhāna samprayoga. The latter is again two-fold, Bāhya and Ābhyantara.

In Kāmaśṛṅgāra the Nāyaka is Dhīralalita; Nāyikā, all kinds; Vṛtti, Kaiśikī; Pravṛtti, Dākṣiṇātyā; Rīti, Vaidarbhī. Explanation of the applicability of the definitions of these to conditions in Kāmaśṛṅgāra.

P. 304. 44 kinds of Dhīralalita. Explanation of the Lālitya which characterises his Citta and affects all his actions. As in the cases of the other heroes, here also a number of Guṇas are given and illustrated. Then follow illustrations of the 49 Bhāvas in a Uttama, Madhyama and Kaniṣṭha Dhīralalita. These go up to p. 325. The following are the Guṇas in two sets :

I अभ्युदयादिभिः प्रमोदः, शोकादिभिः वैक्लव्यम्, व्यसनादिभिः दीनत्वम्, विलासेषु व्यसनेषु अभिनिवेशः, विषयेष्वत्यासंगः, धर्मार्थयोः नात्यादरः, अनर्थजनैः संसर्गः, हासेषु प्रवृत्तिः, शरीरेऽपि नापेक्षा, सर्वनाशेऽपि नानुशयः, सुलभेष्ववमानः, दुर्लभेष्वाकांक्षा, स्ववर्णनासु उत्कर्षः, चाटूक्तिषु प्रागल्भ्यम्, जात्यादिभिश्च अभिमानः ।

II 8 विशेषगुणाः—सुवेषता, संप्रियता, यौवनम्, स्थूललक्षता, प्रियंवदत्वम्, लालित्यम्, माधुर्यम्, दृढभक्तिता ।

The chapter ends thus :

स एवं काव्य (म) श्रृङ्गारः तदेतत्काव्यदैवतम् ।
तदेतत् विश्वसर्वस्वं तदेतत् जन्मनः फलम् ॥
ललितो नायकः, सर्वा योषिद्वृत्तिस्तु कैशिकी ।
प्रवृत्तिर्दाक्षिणात्येह वैदर्भी काव्यपद्धतिः ॥
जन्मान्तरानुभववासनया सुखार्थ-
मिच्छाप्रवृत्तिविषयेन्द्रियसंप्रयोगैः ।
संप्रत्ययानुभवनूतनया सनाभि-
रात्माभिलाषवि......स्मरणानि **कामः** ॥

इति श्री महाराज + + शृ० प्र० **कामशृङ्गारप्रकाशो** नाम **विंशः** प्रकाशः समाप्तः ॥

CHAPTER XXI. Pp. 326-349.

Mokṣaśṛṅgāra.

Pp. 326-7. Definition of Mokṣa. Gautama's *Nyāyasūtra* is followed. P. 328. Tattvajñāna : The different Tattvas according to the different systems of philosophy and branches of knowledge beginning with the one Tattva of Brahman of Advaita to the sixteen Padārthas of Gautama's Nyāya. P. 329. Different conceptions of Niḥśreyasa according to the several systems of philosophy.

In Mokṣaśṛṅgāra, the Vṛtti is Sāttvikī, the Pravṛtti is Āvantyā, the Rīti is Lāṭīyā, the heroine is Svakīyā and the hero is Dhīrapraśānta. P. 332.

Pp. 332-337. A list of Guṇas of the Dhīrapraśānta Nāyaka in two sets :

(1) सुखदुःयोर्माध्यस्थ्यम् । व्यसनोत्सवयोरविशेषः । इन्द्रियार्थेषु अनास्था । विलासेषु उपहासः । शरीरादावनात्मबुद्धिः । प्रशंसासु नोत्कर्षः । निन्दास्वपि न कोपः । भव्यप्राणिषु प्रमोदः । सर्वभूतेषु अनुकंपा । साधुजनेषु मैत्री । अधार्मिकेषु उपेक्षा । सदाचारेषु आदरः । सर्वकर्मसु फलानीप्सा । रागादिभिः न धर्मबाधा । कर्मातिशयैः अविस्मयः । जात्यादिभिः नाभिमान : ।

(2) ८ विशेषगुणाः—क्षमा, वशित्वम्, सन्तोषः, प्रशमः, शौचम्, आर्जवम्, वैशारद्यम्, वैराग्यम् ।

The section on Mokṣaśṛṅgāra ends on p. 337.

तदेतन्मोक्षशृङ्गारस्वरूपमुपवर्णितम् ।
निःश्रेयसपरत्वेन तत्त्वज्ञानाभिमानिनाम् ।
इह प्रवृत्तिरावन्त्या सात्त्विकी वृत्तिरिष्यते ।
लाटीया रीतिरात्मीया कान्ता शान्तश्च नायकः ।
वृत्ते धीरप्रशान्तस्य मोक्षशृङ्गारगोचरे ।
चरेयुः केऽपि तत्त्वज्ञाः सर्वज्ञस्याभ्यनुज्ञया ॥

P. 337. Another topic begins here viz., the classification of characters into Hero, Anti-hero, Sub-hero etc.—Nāyaka, Pratināyaka, Upanāyaka and Anunāyaka. Illustrations of these four multiplied by the four old types of Dhīrodātta etc., which give 16 varieties in all. P. 340.

P. 340. Four kinds of Nāyikās, Udāttā, Uddhatā, Lalitā and Śāntā and from another point of view another classification of Nāyikās into Nāyikā, Upanāyikā, Anunāyikā and Pratināyikā. P. 343.

Pp. 343-346. 24 Guṇas of Nāyakas which has already been given once, Jāti, Anvaya etc. Illustrations of these.

Pp. 346-349. 16 qualities of the Nāyikās : Mahākulīnatā, Rūpasampatti, Yauvana, Suveṣatā, Saubhāgya, Śucitā, Śīlasampat, Priyaṁvadatā, Cāturya, Vāgmitā, Śāstrajñāna, Adīnavākyatā, Avikatthanatva, Mānitā, Kṛtajñatā, Dṛḍhabhaktitva.

The chapter ends on p. 349. The following verses at the end sum up this section of the chapter on the varieties of the hero and the heroine and on their qualities.

य एते षोडश प्रोक्ता नायका नायिकाश्च याः ।
तेषां ये चोत्तमत्वादिहेतुर्जात्यादयो गुणाः ॥
युक्तस्तैरुत्तमस्तेषां पदहान्या तु मध्यमः ।
अर्धहान्या कनिष्ठस्स्यात् नायिकास्वप्ययं विधिः ॥
उदात्ता गूढमानद्रि (माना स्यात्) द्रिरुता (उद्धता) मानशालिनी ।
ललिता साध्यमानेह शान्ता निर्मानमानसा ॥
मनसिशयमहास्त्रं शास्त्रसर्वस्वमेतन्
निरुपमरमणीयं चेष्टितं नायकानाम् ।
कथितमथ यथावत् कामशृङ्गारसारः
पुनरपि तदवस्थावस्थितं वर्णयामः ॥

इति श्री ++ शृं + प्र० **मोक्षशृङ्गारादि** प्रकाशो नाम **एकविंशः** प्रकाशः समाप्तः ॥

CHAPTER XXII. Pp. 350-385.

This chapter is called *Anurāgasthāpana.*

P. 350. Dharma, Artha and Kāma are the three Puruṣārthas sought after by all men in the second stage of life of the house-holder. Of these Dharma and Artha are the means and Kāma is the end and as such Kāma is the most important among these three.

Kāma is general or special, and is Sukha. A number of verses on love culled from dramas and Kāvyas are given here :

अहेतुःपक्षपातो यः etc. व्यतिषजति पदार्थान् etc. अकिञ्चिदपि कुर्वाणः etc.

शून्यमाकीर्णतामेति तुल्यं व्यसनमुत्सवैः ।
विप्रलम्भोऽपि लाभाय सति प्रियसमागमे ॥
तदा रम्याण्यरम्याणि प्रियाः शल्यं तदासवः ।
तदैकाकी सबन्धुस्सन् इष्टेन रहितो यदा ॥ (BHĀRAVI *K.A. XI.* 27-28.)

P. 351. This love is of 64 kinds :

Abhilāṣa, Ākāṅkṣā, Apekṣā, Utkaṇṭhā, Īpsā, Lipsā, Icchā, Vāñchā, Tṛṣṇā, Lālasā, Spṛhā, Laulya, Gardha, Śraddhā, Ruci, Dohada, Āśā, Āśīs, Āśaṁsā, Manoratha, Āsthā, Abhiniveśa, Anubandha, Āgraha, Vimarśa, Manīṣā, Abhiprāya, Pakṣapāta, Lobha, Āsaṅga, Abiṣvaṅga, Sakti, Moha, Ākūta, Kutūhala, Vismaya, Rāga, Vega, Adhyavasāya, Vyavasāya, Kāmanā, Vāsanā, Smaraṇa, Saṅkalpa, Bhāva, Rāsa (Hāsa), Rati, Prīti, Dākṣiṇya, Anugraha, Vātsalya, Anukrośa, Viśvāsa, Visramba, Vaśīkāra, Praṇaya, Prāpti, Paryāpti, Samāpti, Abhimānāpti, Sneha, Prema, Āhlāda and Nirvṛti.

एते भेदाश्चतुष्षष्टिरनुरागस्य नामतः ।
उदाहरणमालैषां रूपव्यक्त्यै निदर्श्यते ॥

Pp. 351-358. Illustrations of these 64 forms of love. Illustrations for four of these, Īpsā, Lipsā, Icchā and Vāñchā, are missing. Each of these can be in eight forms :

Nityānurāga, Naimittikānurāga, Sāmānyānurāga, Viśeṣānurāga, Prakāśānurāga, Pracchannānurāga, Akṛtrimānurāga and Kṛtrimānurāga and definitions of these. These eight are called the Mahardhis of love in the *S.K.Ā.* (Vide p. 484.) Twelve are given there. Only eight are here taken and the remaining four are brought under one or the other. Vide also pp. 581-584, *S.K.Ā.* where they are illustrated.

8 varieties of Nityānurāga : Anurāga pertaining to Viṣaya, Āśraya, Ālambana, Uddīpana, Sthāna, Saṁsthāna, Rūpa and Svarūpa.

तत्र अनुरागः—यस्मिन्नुपजायते स विषयः । यस्य जायते स आश्रयः । यद् आलंबते तद् आलंबनम् । यद् उद्दीपयति तद् उद्दीपनम् । येन अवतिष्ठते तत् स्थानम् । येन सुश्लिष्टं तत् संस्थानम् । येन शोभते तत् रूपम् । येन निरूप्यते तत् स्वरूपम् ।

Each of these is again of three kinds :

Viṣayānurāga is Ucca, Nimna or Sama ;
Āśrayānurāga is Uttama, Kanīyān or Madhyama ;
Ālambanānurāga is Śīghra, Madhyama or Cira ;
Uddīpanānurāga is Mṛdu, Madhya or Caṇḍa ;
Sthānānurāga is Sadṛk, Sadṛśa or Sadṛkṣa ;
Saṁsthānānurāga is Saṁyak, Mithyā or Atiśāyi ;
Rūpānurāga is Cāru, Acāru or Ubhayātman ;
Svarūpānurāga is Gabhīra, Utkaṭa or Prakaṭa.

Definition and illustration of these up to p. 362.

P. 362. Naimittikānurāga : also of (8 × 3) 24 kinds :

Kāla ; Haimantika, Vāsantika, and Vārṣika ;
Samaya : Pravasārambha, Pratyāgama and Prathama-saṅgama ;
Veḷā : Pradoṣa, Niśītha and Prabhāta ;
Upādhi : Tamas, Candrodayá and Jyotsnā etc. ;
Sādhana : Snāna, Vilepana etc. ;
Samāveśa : Upasara, Prasāda and Mada ;
Deśa : Vivikta, Gahana and Sevya : and
Prakīrṇa : Gīta, Utsava and Cūtādi.

Illustration of these on pp. 362-365.

Pp. 365-368. Sāmānyānurāga of 24 kinds :

Dravya-gocara, Guṇa-gocara, Karma-gocara, Samkṣipta, Vikṣipta, Samasta, Vyasta, Śuddha, Saṁkīrṇa, Sādharmyakṛta, Vaidharmyakṛta, Mahāviṣaya, Alpaviṣaya, Deśahetu, Kālahetu, Dharmaviṣaya, Dharmiviṣaya, Samayajanmā, Sambandhajanmā, Prākṛta, Vaikṛta, Vayaḥkṛta, Vaidagdhyakṛta and Saubhāgyakṛta.

Illustrations for all these are then given and while illustrating, Bhoja gives the last as Prasiddhikṛta and not as Saubhāgyakṛta as in enumeration.

P. 368. Viśeṣānurāga—24 kinds.

Jātikṛta, Kriyākṛta, Guṇakṛta, Dravyakṛta, Sādhāraṇa, Asādhāraṇa, Pratīyamāna, Abhidhīyamāna, Bāhya, Ābhyantara, Sadṛśa, Asadṛśa, Svaprakāśa, Anyābhibhāvi, Ullekhavān, Anullekhī, Atirikta, Anatirikta, Naisargika, Svasammata, Stokasammata, Bahusammata and Sarvasammata.

Illustrations of these up to p. 371.

P. 371. Prakāśānurāga—24 kinds.

Svakīyāviṣaya, Svayaṁvarāviṣaya, Kanyāviṣaya, Punarbhūviṣaya, Veśyāviṣaya, Sāmānyoḍhāviṣaya, Navoḍhāviṣaya, Prauḍhāviṣaya, Svādhīnabhartṛkāviṣaya, Proṣitapatikāviṣaya, Virahotkaṇṭhitāviṣaya, Kalahāntaritāviṣaya, Khaṇḍitāviṣaya, Vāsakasajjikāviṣaya, Ekacāriṇīviṣaya, Sapatnī-Jyeṣṭhā-Kaniṣṭhā Subhagā-viṣaya, Śiddhāntacāriṇīpracāra, Dharmānubandha, Arthānubandha, Sānubandha and Niranubandha.

Illustrations of these up to p. 375.

P. 375. Pracchannānurāga—24 kinds.

Parāṅganāviṣaya, Svāṅganāviṣaya, Svairaṇīviṣaya, Kumārīviṣaya, Dhīrāviṣaya, Adhīrāviṣaya, Vipralabdhāviṣaya, Abhisārikāviṣaya, Sulabha, Durlabha, Sannikṛṣṭa, Viprakṛṣṭa, Sambaddha, Asambaddha, Sāpadeśa, Nirapadeśa, Bhayanimitta, Lajjānimitta, Kālaniyata, Deśaniyata, Nāgara, Upanāgra, Grāmya and Prakīrṇa.

Illustrations of these up to p. 378.

P. 378. Akṛtrimānurāga—24 kinds.

Sahaja of 2 kinds : Ekaviṣaya and Anekaviṣaya.

Yauvanaja of 2 kinds : Śārīra and Mānasa.

Āhārya of 2 kinds : Sthira and Bhaṅgura.

Visrambhaja of 2 kinds : Mugdha and Pragalbha.

These are the main (4×2)=8 varieties which mix and produce 16 varieties. Illustrations of these up to p. 382.

P. 382. Kṛtrimānurāga—24 kinds.

Nityānukārī, Naimittikānukarī, Sāmānyānukārī, Viśeṣānukārī, Prakāśānukarī, Pracchannānukārī, Sahajānukārī, Yauvanajānukārī, Visrambhānukārī, Āhāryānukārī, Sālambana, Nirālambana, Prasiddhaviṣaya, Aprasiddaviṣaya, Suprayukta, Duṣprayukta, Saprayojana, Anyaprayojana, Sapratibheda, Niṣpratibheda, Strīkṛta, Puruṣakṛta, Ubhayakṛta and Anubhayakṛta.

Illustrations of these up to p. 385.

The closing verses of the chapter sum up the varieties of Anurāga above given as 12,288. That is, 64 kinds at first ; then 8 kinds having each 24 varieties which give 192. These two classes multiply into 12,288. Further varieties are also possible, though only 256 (192 plus 64) are here illustrated.

द्वादशैवं सहस्राणि (12000) साष्टाशीतिशतद्वयी (288) ।
भवन्ति कामशृङ्गारे मूल [ाः] प्रकृतयः पृथक् ॥
व्यतिषङ्गाद् अमूषां तु साम्याधिक्याल्पताकृतः ।
न पर्यन्तो विकल्पानामेकद्वित्र्यादियोगतः ॥
चतुष्षष्टिं पश्य......मभिलाषप्रभृतिकान्
अथाष्टौ नित्यादीन् पृथगपि चतुर्विंशतिविधान् ।
मिथोऽमीषामीषत् समधिकसमत्वानि विमृशन्
कविः कुर्यात् स्रोतोनुगुणमनुरागव्यतिकरम् ॥

इति श्री + शृ० प्र० **अनुरागस्थापनो** नाम **द्वाविंशः** प्रकाशः परिसमाप्तः ॥

CHAPTER XXIII. Pp. 386-408.

Vipralambha and Sambhoga Śṛṅgāra are here dealt with briefly.

P. 386. Two kinds of Śṛṅgāra : Sambhoga and Vipralambha. The latter is of four kinds : Prathamānurāga, Māna, Pravāsa and Karuṇa. And Sambhoga is of four kinds : Sambhoga after each of the four above given Vipralambhas.

P. 387. Two aspects of love-varieties : Vicitra and Rāgavardhana. Analysis of all types of Anurāga given in the previous chapter from the point of view of these two.

Pp. 388-90. Varieties of Sambhoga : Svāṅganāviṣaya, Parāṅganāviṣaya and so on. Illustrations up to p. 390.

Varieties of Vipralambha : Same. Illustrations up to p. 392.

P. 392. Illustrations of the four Sambhogas and the four Vipralambhas, mixed varieties and aspects of Vicitra and Rāgavardhana also p. 399.

P. 400. Analysis from the point of view of the heroine and her varieties.

P. 402. Two kinds of Samparka, that between Sajātīya persons and that between Vijātīya persons. Two kinds of Anugama, Sthitānugama and Āgantu-anugama.

P. 404. Illustrations of poems of different poets as containing one or more of the four Vipralambhas and four Sambhogas. The combination of two or more of these eight kinds of Sambhoga and Vipralambha put together in the same poem is called Saṁvidhi. Hundreds of varieties are set forth as possible and some of them are briefly illustrated. P. 407.

The chapter ends on p. 408.

दिङ्मात्रमेतदुदितं प्रथमानुराग-
मानप्रवासकरुणैतदनन्तराणाम् ।
भूयश्च रूपमखिलं खलु विप्रलम्भ-
संभोगयोरनतिविस्तरतो वदामः ॥

इति श्री + + शृ० प्र० **विप्रलम्भसंभोगप्रकाशनो** नाम त्रयोविंशः प्रकाशः ॥

CHAPTER XXIV. Pp. 409-438

P. 409. Vipralambha : Definition and four-fold classification, a summary of what has already been said.

Nirukti or Etymological explanation of all ideas associated with the words Vipralambha, Māna, Pravāsa etc., by the words themselves, their roots and their suffixes and affixes.

संज्ञास्तु नैताः पारिभाषिक्य एव प्रकृतिप्रत्ययोपसर्गविभागकल्पनायाम् **अन्वर्थस्यापि** संभवात् ।
Vipralambha is derived from *Labh* with *Pra* and *Vi* meaning Vañcanā. This Vañcanā is of four kinds, Pratiśrutyādāna, Visaṁvādana, Kālaharaṇa and Pratyādāna. Though *Labh* means Prāpti, the addition of *Pra* gives its direct opposite meaning of Aprāpti or Vañcanā. Instances of where *Pra* is added to give the opposite meaning are given here. *Tiṣṭhati—Pratiṣṭhate. Vasati—Pravasati. Smarati—Prasmarati.* The *Vi* added to *Pralambha* has four meanings and qualifies the four meanings of *Pralambha.* The four meanings of *Vi* are Vividha, Viruddha, Vyāviddha and Vipratiṣiddha and these four qualify respectively the four meanings of Pralambha.

Prathamānurāgavipralambha : Pratiśrutyādāna : Vividha.
Māna : Visaṁvādana : Viruddha.
Pravāsa : Kālaharaṇa : Vyāviddha.
Karuṇa : Pratyādāna : Vipratiṣiddha.

Thus both the four kinds of Prakṛtyarthas and four kinds of Upasargārthas are present in the four types of Vipralambha. These are illustrated up to p. 412.

Though Bhoja assigns these distinct meanings to the words with reference to each variety of Vipralambha, he adds that there is Samplava, overlapping, i.e., the appearance of other significances in one variety. Thus even in Prathamānurāga which has Pratiśrutyādāna and Vividha as Prakṛtyartha and Upasargārtha of Vipralambha, there appear the characteristics of Pravāsa viz., Kālaharaṇa and Vyāviddha. Illustrations up to p. 420. Bhoja concludes that such overflow is natural and the point is that in Prathamānurāga, Pratiśrutyādāna and Vaividhya predominate in a degree absent in the rest.

P. 421. Explanation of the meanings of the words Prathamānurāga etc. Rāga is from *Rañj*. *Anu* means Paścāt or Saha. Rāga is colour. Rāga is relatable to the root *Rāj* to shine and *Anurāga* is associated with Śobhā, Aujjvalya, etc. (Śṛṅgāra itself is Śuci and Ujjvala as Bharata says.) Anurāga is Anuṣakti, or colouring. Colouring also is a significance, for love gives a hue to the face which is a Sāttvika bhāva. *Rājate* means also Prakarṣam Āpadyate. (प्रकर्षमापद्यते रतिरनेनेति रागः राजतेः)
अनु पश्चात् सह वा रागः । अनुरूपो रागः, अनुवृत्तो रागः । प्रथमश्चासौ अनुरागः or प्रथमं अनुरागः । प्रथम may mean उत्कृष्टः अनुरागः ।
Illustrations for all these cases up to p. 424.

P. 425. *Māna.*

Māna is a double negative—*Mā, Na*—'no, no' which refers to the refusals uttered by the angry lady in Māna. The path of love is Kuṭila and bristles with 'Nay's'.

Māna means according to the Nirukti given above Pūjā, Jñāna, Bodhana and Māpana. Illustrations from love-literature of love in these phases. Māna meaning Jñāna is Abhimāna which considers even unpleasant feelings as part of pleasure.

मन्यते दुःखैकहेतुमपि सुखसाधनमेवैनमिति मानः ।
मनुते बुध्यते अस्मात् प्रेमास्त्विवति (प्रेमास्तित्वमिति) मानः ।

The last is the measuring of the depth of love. Then follows a small grammatical discussion why Māna which is a Lyuḍanta is used in the masculine gender though it must be in the neuter. Justification of the masculine gender with Patañjali's use of 'Anumāna' in the masculine. Illustrations of these four aspects of Māna.

P. 425. *Pravāsa* : "*Vasa* nivāse" and "*Vasa* ācchādane" are the two roots from which Bhoja derives Pravāsa. The first root gives its opposite

meaning when Pra is added to it. Pravāsa therefore means, first, going away. Then another meaning is suggested :

प्रकर्षेण वासयति अनुरञ्जयति तन्मयतां नयति कामिनः चित्तमिति वा प्रवासः ।

For, exile increases yearning. Bhoja tries to find grammatical justification in the words themselves for all the various circumstances natural to those states of separation. Another meaning is then given.

यदि वा प्रपूर्वः वसिर्णिजन्तः प्रमापणे वर्तते यथा तूष्णीमेनं प्रवासयेद् इति प्रवास्यन्ते हन्यन्ते वियोगिनः इति प्रवासः ।

These are the three different possibilities from Pravāsa derived from '*Vasa nivāse*' with *Pra.*

'*Vasa* ācchādane' with *Pra* is not taken as giving the opposite meaning *Pra* here indicates Prakarṣa or Viśeṣa which refers to the special dress, Viśeṣa ācchādana in Pravāsa. In Pravāsa, those in separation rarely do their toilet or they dress themselves differently. Illustrations for all these varieties

P. 426. *Karuṇa* : It is derived from 1. *Kṛ* to do, meaning many things, creating, placing etc. 2. Kiratiḥ from *Kir* to scatter, Vikṣepa. The second etymology refers to the fact that one in Karuṇa is separated (Vikṣipta) from Bhoga or enjoyment.

1. *Kṛ* to do. Abhūtam udbhāvayati as in Paṭam karoti. Mūrchām karoti.

2. In Coraṁkāram krośati which means 'चोरः चोर इति उच्चार्य क्रोशति' *Kṛ* means Uccāraṇa or Vilāpa. One weeps a good deal in Karuṇa.

Two other meanings of Kṛ, Sthāpayati and Abhyañjayati are explained and illustrated as applying to conditions of Karuṇa, p. 428.

P. 428. Above were given the significances of the words with the Pratyayārtha subordinated to the Prakṛtyartha. Now, taking the Pratyayārtha as the dominant factor, the several significances are elaborated. The six cases and Kartā, Hetukartā, Bhāvakartā, Karmakartā, Kartṛkarma and Bhāvakarma are illustrated up to p. 431.

P. 431. अथ प्रत्ययोत्पत्तिकालाः—भूतो, भविष्यत्, वर्तमान and अव्यक्त.
Illustrations of these up to p. 434.

P. 434. अथापरे द्रव्यात्मानः क्रियासाधारणरूपा विद्यन्ते ।
A. Nitya : Śāśvatika, Vaikalpika and Naiyogika.
B. Naimittika : Auddyotika, Aupabhogika and Prāyogika.
C. Svābhāvika : Āgantu, Naisargika and Sāṁsargika.
D. Vaiparāmarśika : Saṁkīrṇa, Prakīrṇa and Viprakīrṇa.

These are further divided into many classes :
A-1. Nimeṣa, Muhūrta, Naḍikā and so on.
A-2. Dina, Māsa, Pakṣa, Ṛtu and Ayana.
A-3. Saṁvatsara, Yuga, Kalpa, Manvantara, Pralaya and Mahāpralaya.

B-1. Prātas, Pratyūṣa etc.

B-2. From nightfall to dead night and the last quarter of the night before dawn, as also the rise and the setting of the moon.

B-3. The seasons, Śarad etc.

C-1. Mada, Pramada, Utsava and Vyasana-parihāra.

C-2. Bālya, Kaumāra, Yauvana, Maugdhya, Mādhyasthya and Prāgalbhya.

C-3. Para, Apara, Yaugapadya, Ayaugapadya and Kṣipra.

D-1. Krīḍā, Keli, Dyūta, Vrata, Goṣṭhī and Prekṣā.

D-2. Vivikta, Udyāna and Saudhādisevā.

D-3. Aṣṭamīcandra, Indrotsava and Yakṣarātrī etc.—love festivals.

Illustrations of all these up to p. 437.

This subject of Nirukti of Vipralambha and other words is seen in the *S.K.Ā.* also. See *S.K.Ā.* V. Kārikās 46-76. Pp. 478-481 and pp. 554-581.

The chapter ends thus :

स एव कालः कार्त्स्न्येन द्विरूप उपदर्शितः ।
क्रियापदैकवाच्योऽयं क्रियायाः साधनं च यः ॥
प्रत्ययार्थो द्वयं चैतत् सममेतदुदाहृतम् ।
प्रकृत्यर्थानुरोधेन विप्रलम्भे चतुर्विधे ॥

यो विप्रलम्भः प्रथमानुरागः
मानः प्रवासः करुणस्स एव ।
साधर्म्यवैधर्म्यवशेन चैषां
अभेद (अनेक) भेदाः (दान्) पथ (अथ ?) तौ (?) वदामः ॥

इति श्री + शृ. प्र. **विप्रलम्भान्वर्थप्रकाशो** नाम **चतुर्विंशः** प्रकाशः ॥

CHAPTER XXV. Pp. 439-464. *End lost.*

P. 439. The first topic dealt with in this chapter can be called in Bhoja's terminology Sādharmya-vaidharmya-parīkṣā of the four kinds of Vipralambha. What Bhoja means is that each of the four varieties is distinct with its own characteristics which distinguish it from another, Vaidharmya ; but at the same time, we also see in experience that in one variety, features of the other kinds of Vipralambha also are present, Sādharmya. That is, in Pūrvānurāga, a few features pertaining to Māna, Pravāsa and Karuṇa may appear. If in love before the first union which is Pūrvānurāga Vipralambha, the two are separated by distance it is an aspect of Pravāsa and has Sādharmya with Pravāsa.

Then Bhoja gives that love has the following stages, Bhāva, Bhāvajanma, Bhāvānubandha, Bhāvaprakarṣa, successive stages of development. See

S.K.Ā. V. Kārikās 13-27 and 35, pp. 488-491. These are then defined. These four stages are called the four Samṛddhis of love.

तदुक्तं भावजन्मानुबन्धप्रकर्षानुरूपास्तावस्था (अवस्था) **समृद्धय** इति ।

This goes up to p. 439.

P. 440. Bhāvaskandha is then taken up. It is the first contact of the Ālambanas in the midst of Uddīpanas. The contact of the two, the hero and the heroine, may be by their seeing each other, *Darśana* or by their hearing of each other, *Śravaṇa*.

These two,—Darśana and Śravaṇa—can be of various kinds :

Darśana : Pratyakṣa, Anumāna, Upamāna, Arthāpatti, Sambhava and Abhāva.

Śravaṇa : Śabda, Aitihya, Śrutānumāna, Śrutopamāna, Śrutārthāpatti and Śrutāsambhava.

A mixing of these two is inevitable and according to Bhartṛhari's न सोऽस्ति प्रत्ययो लोके etc., there can be no kind of experience or knowledge unrelated to Śabda or word.

According to the above given classification, Anurāga may be Darśanānurāga or Śravaṇānurāga and Darśanānurāga may be Pratyakṣānurāga, Anumānānurāga and so on.

Bharata himself gives Darśana and Śravaṇa in *N.Ś.* XXIV. 149 :

श्रवणाद् दर्शनाद् रूपाद् अङ्गलीलाविचेष्टितैः ।
मधुरैः संप्रलापैश्च कामः समुपजायते ॥

But Bhoja takes this opportunity to enter into the vast discussions on Pramāṇas in the several systems of knowledge and philosophy. He harnesses here Noetics for the analysis and study of cases of love which happen to be so infinitely varied in life in respect of origin and nature. Bhoja gives a whole world of illustrations here of love born of the two actually seeing each other or of hearing about one another, as in the case of Nala and Damayantī.

In this connection Bhoja loves to dwell then and there shortly on the definitions of these Pramāṇas, Pratyakṣa to Aitihya, and on the necessity to accept all these. He refutes those who accept only two or three Pramāṇas and try to include the others in Anumāṇa or Śabda. Gautama, Vindhyavāsin, Dharmakīrti, Īśvarakṛṣṇa and others are quoted here.

Pratyakṣānurāga. Definition of Pratyakṣa.

तत्र अक्षमक्षं प्रति गतं विज्ञानं प्रत्यक्षम् ।

Six kinds of Pratyakṣa : Sākṣāt, Pratibimba, Pratibhāna, Utprekṣā, Smṛti and Svapna. The first is Pratyakṣa par excellence.

तत्र प्रतिविषयाध्यवसायः (Īśvarakṛṣṇa's *Sāṁkhyakārikās*) साक्षात्प्रत्यक्षः ।

Svapna etc., says Bhoja, may be considered by some as Pramaṇābhāsa but even the ghost of Pramāṇa is enough to produce love. They are Pramāṇa

in so far as they are effective in producing Arthakriyākārijñāna. These six are illustrated.

P. 442. Anumānānurāga and Anumāna.

लिङ्गदर्शनात् लिङ्गिप्रतिपत्तिरनुमानम् :—

अनुमेयेन सम्बद्धं प्रसिद्धं च तदन्वये ।
तदभावे तु यन्नास्ति तल्लिङ्गमनुमापकम् ॥
विपरीतमतो यत्स्याद् एकेन द्वितयेन वा ।
विरुद्धासिद्धसन्दिग्धमलिङ्गं काश्यपोऽब्रवीत् ॥

—Praśastapāda-bhāṣya, p. 100, Chowk. edn.

वयं तु लिङ्गमात्रमेव ब्रूमः । तदाभासस्यापि प्रथमानुरागनिमित्तत्वात् ।

Six kinds of Anumāna are given. Gautama and Īśvarakṛṣṇa give only three. Bhoja's six are Sāmānyatodṛṣṭa, Viśeṣatodṛṣṭa, Pratyakṣatodṛṣṭa, Parokṣatodṛṣṭa, Vidyamānaviṣaya and Avidyamānaviṣaya. The illustrations of these are Kāryena kāraṇam, Svareṇa putram, Kṛttikodayena Rohiṇyudayam, Deśāntaraprāptyā Ādityagatim, Dhūmena Agnim, Nimittena bhāvinam artham.

Illustrations from Kāvyas of love produced through these six kinds of inferential knowledge. The other four-fold classification of Anumāna into Svārtha and Parārtha is just mentioned to be reserved for a future occasion.

P. 443. Upamānānurāga and Upamāna. Gautama's Upamānasūtra is quoted for Upamānalakṣaṇa. *Nyā. Sū.* I. i. 6. It is also of six kinds : Upamāna of Sādharmya, Vaidharmya, Mudrā, Śilpa, Saṁjñā and Abhinaya.

संज्ञासाधर्म्यवैधर्म्यमुद्राशिल्पाभिनीति (तिकम् ?) ।
ब्रूते यद्वस्तुनो रूपमुपमानं तदुच्यते ॥

Illustrations of these six kinds by verses which contain the praise of beauty through Upamānālaṁkāra or which portray knowledge of a person through Upamāna.

P. 444. A discussion on the necessity of Upamāna as a Pramāṇa. Bhoja holds the view that Upamāna is the greatest of Pramāṇas. He quotes Vindhyavāsin to support him. In the course of the discussion Gautama and Dharmakīrti are quoted. There is also an anonymous quotation from the Nyāyavārttika of Uddyotakara. This goes up to p. 446.

P. 446. Arthāpatyanurāga and Arthāpatti. Six kinds of Arthāpatti of the Dṛṣṭa variety : Pratyakṣapūrvikā, Anumānapūrvikā, Upamānapūrvikā, Arthāpattipūrvikā, Sambhavapūrvikā and Abhāvapūrvikā. Illustrations.

P. 448. Sambhavānurāga and Sambhava of six kinds : Sambhāvanā, e.g., Meghodayād vṛṣṭiḥ ; Saṁśaya or Vimarśa, e.g., Sthāṇur vā Puruṣo vā ; Vitarka, e.g., Puruṣeṇa anena bhavitavyam ; Prāyovāda, e.g., Prāyeṇa auśīnarāḥ takrapāyinaḥ ; Sampratyaya, e.g., Yathā etad Ghaṭadvāram tathā agre Nāgakanyakānagaram ; and Pratyanusandhi, e.g., Sopi kapolapāṇḍutādisūcitaḥ tasyāḥ smarābhiṣvaṅgaḥ, Sopi tvannibandhanaḥ. Illustrations for these.

P. 449. Abhāvānurāga and Abhāva of six kinds. Abhāva of Prāk, Pradhvaṁsa, Itaretara, Atyanta, Sambandha and Sarva. Examples.

क्षीरे दधि नास्ति; क्षीरं दध्नि नास्ति; स्तम्भः कुड्यो न; शशविषाणं नास्ति; चैत्रो गृहे नास्ति; तस्य नामापि नास्ति ।

Then a brief discussion establishing the view that Sambhava and Abhāva cannot be included in Pratyakṣa and Anumāna. This goes up to p. 452. Here ends the treatment of varieties of love born of knowledge of objects of love through perception, inference etc. That is, Darśanānurāgaprakāras are here finished. Then Śravaṇānurāga through the six Śrāvaṇa pramāṇas headed by Śabda begins.

Śabda. शब्दविज्ञानाद् असन्निकृष्टे अर्थज्ञानं शब्दम् ।

It is of two kinds, Aupadeśika and Vidhi. Upadeśa is of six kinds : Vidhivāda, Arthavāda, Saṁjñāvāda, Svarūpavāda, Mantravāda and Anuvāda.

Vidhi. प्रवृत्तिनिवृत्त्योर्विधायको विधिः ।

It is of four kinds : Vidhis of Utpatti, Niyoga, Prayoga and Adhikāra.

Illustrations of these are then given.

Arthavāda : Four kinds, Stuti, Nindā, Purākalpa and Prakṛti. Stuti and Purākalpa praise and induce, and are Pravartakas ; and the other two abuse and dissuade, and are Nivartakas. Illustrations of these four.

P. 454. Saṁjñāvāda : कर्मव्यतिहारहेतुः संज्ञा ॥ Four kinds. From Arthavāda there is a change from six kinds for each to four kinds for each. Samjñāvāda is naming. Ānvarthikī saṁjñā, Pāribhāṣikī—, Naimittkī—, and Yādṛcchikī—. Illustrations of these names from Kāvyas where the poets themselves have explained the names :

परन्तपो नाम यथार्थनामा । नाम्ना सुतीक्ष्णः तपसा तु दान्तः and so on.

Svarūpānuvāda : Svarūpa is of four kinds, Jāti, Guṇa, Kriyā and Dravya. See Daṇḍin's Svabhāvokti alaṁkāra.

Mantravāda : मनस्त्राणधर्माणः शब्ददेवतात्मानः मन्त्राः ।

Four kinds of Mantras, Vaidika, Paurāṇika, Saiddhāntika and Laukika. The third refers to Mantras like those of Śākta and the fourth refers to traditional charms and spells current in the world as illustrated in Rājaśekhara's verse गोनासाय नियोजितागदरुजा etc.

P. 456. Anuvāda : Four kinds, Vidhyartha, Niṣedhārtha, Stutyartha and Nindārtha. Illustrations.

Thus 24 varieties of the Upadeśa type of Śabdapramāṇa and love through them are dealt with. Bhoja then takes up the second kind of Śabda, viz., Vidhi which is of the form of Vidhāna and Niṣedha.

P. 458. Further varieties of Vidhi and Niṣedha.

Six other minor Śabdapramāṇas, following the second chapter of Jaimini's sūtras, to decide Bheda : Śabdāntara, Abhyāsa, Saṁjñā, Saṁkhyā, Guṇa and Prakaraṇa. Illustrations. When Bheda is made, six other

Śabdapramāṇas help to find out Pradhāna-aṅga-bhāva and they are Śruti, Liṅga, Vākya, Prakaraṇa, Sthāna and Samākhyā. (Mīmāṁsā). Illustrations.

P. 461. When the distinct import of each word is got and the subordinate idea and the main idea are also distinguished, Krama or sequence must be determined and six further Śabdapramāṇas are helpful here : Śruti, Artha, Pāṭha, Sthāna, Mukhya and Pravṛtti. Illustrations.

P. 463. Determinants which decide the one meaning of a multi-sensed word are also given here as other Śabdapramāṇas : Artha, Prakaraṇa, Liṅga, Aucitya, Deśa and Kāla. Illustrations.

Then there is a *big gap* in the Ms. In this gap are lost the sections on the further varieties of the verbal class of Pramāṇas, viz., Aitihya, Śrutānumāna, Śrutopamāna, Śrutārthāpatti and Śrutasambhava. Perhaps with the treatment of these remaining five, this XXVth chapter ended. The end is lost and we do not know what name Bhoja gave to this chapter in the colophon.

(इति श्री + + शृ० + प्र० + पञ्चविंशः प्रकाशः ॥)

CHAPTER XXVI. P. 464. *Lost.*

The whole of this chapter is lost. There is a *big gap* on p. 464 of Vol. IV in which are lost the end of the previous chapter (XXV), this XXVIth chapter and the beginning of the next, XXVII.

Therefore, we are unable to know what exactly this chapter dealt with. It is, however, sure that it spoke of some aspect of Pūrvānurāga, for that is the subject ranging from chapter XXV up to the first half of chapter XXIX after which begins the treatment of the next aspect of Vipralambha named Māna.

(इति श्री० शृ० + प्र० + षड्विंशः प्रकाशः ॥)

CHAPTER XXVII

Pp. 465-477. *Beginning lost.*

According to the colophon, this chapter is called Abhiyoga-vidhi-prakāśa. The subjects which Bhoja dealt with under the head of Abhiyoga are not fully known. In the portion spared to us are dealt with *Saṅketa* and *Abhisāra.*

P. 465. The text here begins with the subject of Saṅketa, love-tryst. The various circumstances attending Saṅketa are thus given and they are illustrated. Saṅketa upacāra, -Manoratha, -Utkaṇṭhā, -Harṣaṇa, -Āśvāsa, -Āgama, -Bhraṁśa, -Vighna, -Upaghna, -Bhaṅga, -Anuṣaṅga, -Āśaya, -Apaśaya, -Prārthanā, -Bahumāna, -Vātsalya -Anukrośa, -Ākṣepaṇa, -Abhirakṣā, -Tātparya, -Upajāpa, -Upālambha, -Vipralambha, -Āśis, -Praśna.

All these except one have each two Prākṛt illustrations. This goes up to p. 472.

P. 473. Abhisaraṇa.—Virahavisūraṇa, Sakhīsaṁpraśna, Itivṛttākhyāna, Sakhīśikṣā, Dhvāntapratīkṣā, Dhvāntānuśocana, Dhvāntasatkāra, Candrikābhisaraṇa, Candrikānirveda, Candrodayanindā, Candratiraskāra, Abhisaraṇasādhvasa, Abhisaraṇotsāha, Abhisārikā vṛttānta, Vañcitā vṛttānta, Paribhoga darśana, Sakhivyājagarbhā (-garhā?), Avinayagūhana and Cihnanihnava.

Each has two illustrations, all Prākṛt except two. These are the several stages of a lady hurrying to her tryst to meet her lover. From separation and intention to go and meet him, up to return and hiding the signs of her guilt, the several stages are given.

P. 477. The chapter ends with these verses summing up the contents of this chapter :

एवं **संकेतदानादि**शेषा(चेष्टा)कूपारपारगा ।
इ(र)त्युद्भेदसमाधानप्रच्छादनविशारदा ॥
देशकालेङ्गिताकारभावोपायाभियोगवित् ।
नारी नरेषु सर्वेषु नरो नारीषु सिद्ध्यति ॥
आविष्कृतोऽय**मभियोगविधि**र्यथावद्
अतःपरं पुनरमी रमणाप्तिपूर्वा ।
पूर्वानुरागतरुपल्लवभूत**दूत-**
संप्रेषणप्रकृतयः प्रकटीक्रियन्ते ॥

इति श्री महाराजाधिराज श्री भोजदेवविरचिते शृ० + प्र० + **अभियोगविधिप्रकाशो** नाम **सप्तविंशः** प्रकाशः ॥

CHAPTER XXVIII. Pp. 478-535.

Dūta preṣaṇa is the subject dealt with in this chapter. Dūta preṣaṇa forms part of Abhiyoga, which forms part of Pūrvānurāga, the first variety of Vipralambha.

P. 478.

The Dūtas or Love-messengers or aids and accomplices are 84 in number. The main principles that distinguish them are ten :

जातिर्गुणः क्रिया द्रव्यं सम्बन्धोऽर्थः प्रयोजनम् ।
प्रयोगो योग्यता स्त्रीत्वं दूतभेदेषु हेतवः ॥

1. Jāti : Deva, Manuṣya, Kinnara, Vānara, Śuka, Śārikā, Pārāvata, Haṁsa etc.

2. Guṇa : Pitṛ-paitāmaha, Adṛṣṭavaikṛta, Avisaṁvādaka, Alobha śīla, Amantravisrāvī, Dhārmika and Bhārasahiṣṇu.

3. Kriyā : Sahapāṁsukrīḍita, Upakārasambaddha, Janmāntarārjita, Sahādhyāyi, Samānaśīlavyasana, Yaś ca asya rahasyāni marmāṇi vidyāt, An-

4. Dravya : Mālākāra, Tāmbūlika, Gāndhika, Saurika, Pīṭhamarda, Viṭa, Vidūṣaka, Pāṣaṇḍins and friends.

5. Sambhandha : Guru, Sakhā, Śiṣya, Ātman (?), Jñāti, Aurasa, and Kanīyān.

6. Artha : Arthānartha pratighāta, Sahārthatāprāpti, Pratāraṇa, Ānṛṇya, Kīrtī and Pratīti.

7. Prayojana : Sneha, Kutūhala, Abhiprāyopalambha, Pūrva prārthanā, Anyataraprārthanā and Śīlasaṅgharṣa.

8. Prayoga : Pracchanna, Prakāśa, Hīna, Utkṛṣṭa, Uddhata, Udātta, Dhṛṣṭa and Śaṭha.

9. Yogyatā : Nisṛṣṭārtha, Parimitārtha, Patrahāraka and Mūkadūta.

10. Strītvādi : Īkṣaṇikā, Bhikṣukī, Sakhī, Dhātreyikā, Vidhavā, Dāsī, Śilpakārikā and Śilpinī.

Illustrations of these up to p. 487. Yogyatā is reserved for illustration in a separate section in a future context called Dūtī kalpa. The qualities which make up Yogyatā are given :

संभावनाथ विश्वासः प्रवृत्तिर्मन्त्रसंग्रहः ।
मनोनिर्वाणमुत्साह आश्वासः कार्यनिर्णयः ॥

P. 487. Another set of Dūta guṇas, especially his power of speech and imagination are stressed by quoting the following :

सक्तुमिव तितउना × × भद्रैषां लक्ष्मीः निहिताधिवाचि । (Ṛg Veda)
शास्त्रे प्रतिष्ठा सहजश्च बोधः etc. (मालतीमाधवम्)

Another set of Guṇas which form Yogyatā are Śuśrūṣā, Śravaṇa, Grahaṇa, Dhāraṇa, Vijñāna, Ūha and Apoha and Tattvābhiniveśa. Another eulogy on eloquence or Vāgmitā is made here and poets' verses on excellence of speech are here collected.

P. 489. Distribution of these Guṇas among the various kinds of messengers.

The reclassification of those under the class called Strītvādi according to Yogyatā, p. 497.

P. 497. Dūtakarmas : 24. Praveśa, Viśvāsotpādana, Upāvartana, Anuvartana, Upanyāsa, Avasthānivedana, Iṅgitākārajñāna, Upāyajñāna, Prakaraṇajñāna, Pratāraṇa, Samāśvāsana, Atyayapratīkāra, Prayojya preṣaṇa, Sandhirakṣā, Pratāpavyāvarṇana, Upajāpa, Parākramaṇa, Bandhuratnāpahāra, Mitropagraha, Suhṛdvibheda, Cārajñāna, Gūḍha-daṇḍāticāra, Cārasamādhāna, and Samādhimokṣa.—24.

Cf. Bharata XXIV. 12. Kasi Edn. Protsāhana kauśala, Madhura kathās, Dākṣiṇya, Kālajñatva, Laḍahatva and Saṁvṛtamantratva. Bhoja gives again the same 24 Guṇas in verses. Each of these has sub-classes. As for instance, Praveśa is of 18 kinds. These are all illustrated. Whole pages of the *Mālatī Mādhava* are here reproduced as illustration. The illustrations

go up to the end of the chapter on p. 534. The chapter ends with this summary :

सैषा दूतविशेषाणामशीतिश्चतुरुत्तरा ।
चतुर्विंशतितेरेषां मयोक्ता **कर्मणामपि** ।
जातिक्रियादियोगेन यस्य दूतस्य यो विधिः ।
युज्यते तत्र मेधावी तमेव विनियोजयेत् ॥

बुध्वा बुधश्चतुरशीतिरपीति दूतान् कर्माणि विंशतिमपीति युतां चतुर्भिः ।
यो यत्र सिध्यति तमेव हि तत्र दूतसंप्रेषणादिषु समीक्ष्य समादधीत ॥

इति + + शृ० + प्र० + + **दूतविशेषदूतकर्मोपवर्णनं** नाम **अष्टाविंशः** प्रकाशः समाप्तः ॥

CHAPTER XXIX. Pp. 536-574. *Incomplete.*

A portion at the end of this chapter is lost. The colophon is therefore missing but as can be seen from the opening line of this chapter, it deals with 48 love conditions generally called *Dūtasampreṣaṇādi,* Sending oi messenger etc.

P. 536.
Dūtasampreṣaṇa, Sandeśadāna, Supātrapraṇidhāna, Dūtānugama, Sakhīvigarhaṇa, Mārgodīkṣaṇa, Gamāgamacintā, Cirayadvimarśa, Dūtāgamana, Ākāraparīkṣā, Dūtapratibheda, Dūtaparipraśna, Dūtavyavahāra, Dūtavākyākarṇana, Gamanavṛttānta, Pravṛtyupalambha, Priyasandeśa, Suhṛtsammantraṇa, Avasthānubhava, Sahāyotsāhana, Priyadūtāgamana, Dūtapratipatti, Vārtābhidhāna,, Kāryaparyanuyoga, Dūtavākya, Uttarābhyupapatti, Dūtaprativākya, Dūtavākyākṣepa, Dūtābhibhartsana, Parijanakṣobha, Gurujanaśaṅkā, Sahāyavega, Itikartavyatā, Svayampravṛtti, Nāyakānayana, Priyābhigamana, Upasthāna, Sambhramavikalpa, Nāyikāpratibodhana, Suhṛtparihāsa.—40 .

These 40 are given in a set and each illustrated with two verses and have no sub-classes. P. 547.

The other 8 remaining conditions are dealt with at length with minor classifications and they are :

Dūtapuraskāra, Itivṛttākhyāna, Avasthājñāna, Avadhāna, Saṁvidhāna, Śaktivivecana, Samāgamopāya and Samīhitasiddhi up to p. 569.

In Avasthājñāna, Jñāna is divided into Dṛṣṭa, Śruta and Anumita. Avadhāna is split into Deśa, Kāla, Kārya and Pātra. Śaktivivecana into Prabhuśakti, Utsāhaśakti, Mantraśakti and Daivaśakti. Samāgamopāya is of various kinds : Tapasyā, Sāhasa, Māyā, Chadma, Chalitaka, Haṭha, Veṣa, Rūpāntarāpatti, Indrajāla, Vinirgama, Lekha, Ceṣṭānuvartana, Kāryopadesa and Sāhāyya, p. 569. Under Itivṛtta in the Itivṛttajñāna mentioned as second, Bhoja again speaks of what he has dealt with in chapter XII, the five Arthaprakṛtis, the five Avasthās, Saṁsthās, Sandhis etc. Under Samīhita-

siddhi, Bhoja treats of Pramāṇas and Prameyas, of Anumāna with its five Avayavas. A portion of the text of this section is scattered to pp. 613-614.

This chapter ends with this, all the 48 having been dealt with. The text does not contain here any colophon. The leaves of the original must have been misplaced here. A part of the closing portion is, as said above, found on pp. 613-614, i.e., in the middle of the next chapter. This chapter might have been called Dūtasampreṣaṇādi prakāśa.

इति श्री + + + शृ० + प्र० + **दूतसंप्रेषणादि** (?) प्रकाशो नाम **एकोनत्रिंशः** प्रकाशः ॥

CHAPTER XXX. Pp. 574-649.

Mānaprakāśa.

Beginning indistinct. On p. 574, the subject of the previous chapter viz., the 44 items Dūtasaṁpreṣaṇa, etc., is finished and topics relating to Māna begin. The colophon and the exact end of the previous chapter, the 29th, are not found. I found that on this page, viz., 57th, the 29th Ch. ends, though a part of its final portion has strayed to pp. 613-614.

Chapter XXX deals with *Māna* which is the next Vipralambha. Pp. 574-578. Though these pages treat of subjects concerned with Māna, they do not form the beginning of the chapter. I have fixed the beginning of this chapter on Māna on the last 3 lines of p. 578 where we find a definition of Māna and then an analysis of the various kinds of Māna. The portion on pp. 574-578 should come over to pp. 613-614 and they form part of the 7th, 8th and the 9th aspects of the 24 aspects of Māna dealt with in this chapter. As already pointed out, there is a derangement of the leaves here.

P. 578. The following is a beautiful discription of the part played by Māna in love :

प्रवासात् प्रथमं मानोऽभिधीयते । कथं पुनरस्य वैचित्र्यं, श्रूयताम् । अयं हि दोषोऽपि मद इव मतङ्गेषु, विग्रहोऽपि सहकारभाव इव माकन्देषु ? कार्श्यादिहेतुरपि तपःप्रबन्ध इव सात्त्विकेषु, प्रियविनो ......त्याग इव वदान्येषु, कटुरपि मरीचावचूर्ण इव (षाड) वेषु, कलुषोऽपि कज्जलनिवेश इव वनिता-लोचनेषु, दुरासदोऽपि भ्रमर इव प्रसूनसंस्तरेषु, वक्रोऽप्युक्तिविशेष इव कविकाव्येषु, यूनां मनस्सु उप-जायमानः प्रकर्ष......प्रेमसंपदः सम्पद्यते ।

Definition of Māna ; its varieties : It is Uttama if the heroine gets it ; it is Kanīyān if the hero gets it ; it is Madhyama if both have it.

P. 579. 24 aspects of Māna are enumerated and illustrated.

मानविषयाश्रयालम्बनभेदाः, मानजातयः, मानविशेषाः विषयप्रकीर्णानि, आश्रयप्रकीर्णानि, आल-म्बनप्रकीर्णानि, विषयकर्माणि, आश्रयकर्माणि, प्रकीर्णकर्माणि, मानविकाराः, मानोपलक्षणस्थानानि, मानोत्पत्तिकरणानि, मानोपलक्षणानि, मानोद्दीपनानि, मानविलासाः, मानमोट्टायितानि, मानसुखानुभवः, मानोत्पत्तिप्रकीर्णानि, मानोपाधिभङ्गाः, मानभङ्गकरणानि, मानोपशान्तयः, मानोपशमलक्षणानि, मानभङ्गेऽवधयः, मानानुभवसौख्यानि—इति चतुर्विंशतिरर्थाः ॥

P. 580. Viṣaya, Āśraya and Ālambana, each is of 12 kinds. Viṣaya is the person regarding whom feeling arises ; Āśraya is a person in whom the feeling arises ; Ālambana is that aspect of Viṣaya which is exactly the object of the feeling. Illustrations up to p. 587.

P. 587. 24 varieties of Māna .

Bhāma, Kopa, Krodha, Utprāsa, Roṣa, Īrṣyāyita, Mantrayita, Asūyita, Vaimanasya, Unmāda, Manyu, Mātsarya, Abhiniveśa (?), Avakhyā(jñā), Visūraṇā, Vailakṣya, Anuśaya, Kāluṣya, Kṣobha, Āvega, Amarṣa, something meaning Kopātireka, Ugratā and Praṇayakalaha. Illustrations up to p. 595.

Pp. 595-600. Another 24 aspects of Māna : Sahaja, Āhārya, Yauvanaja, Visrambhaja, Sthira, Bhaṅgura, Sama, Viṣama, Prakāśa, Gūḍha, Caṇḍa, Mṛdu, Udbhaṭa, Masṛṇa, Ṛju, Vakra, Sādhya, Kṛcchrasādhya, Yāpya, Asādhya, Purāṇa, Jīrṇa, Punarnava and Nava.

Viṣayaprakīrṇa : 24 kinds. Up to p. 601.

Āśrayaprakīrṇa : P. 601.

Ālambanaprakīrṇaka : Parihāsa, Āśaṁsā, Jijñāsā, Kutūhala, Kaitava, Kāraṇa and Pratāpa.

P. 604. Viṣaya-āśraya-prakīrṇa karmas. Each six kinds : Māna vaikṛtas, Mānavitarkas, Mānabhaṅgopāyas, Mānaparipraśnas, Citra cāṭūktis, Priyopālambha ; Vailakṣya, Anuśaya, Jñānānythātva, Chāyābhraṁśa, Utkaṇṭhāveśa, Vaiklavya, Pravilāpa, Santāpa, Viṣayavyāvṛtti, Ārambha and Abhiśaṅkā. Up to p. 606.

P. 606. Sattā, Anubandha, Prakarṣa, Samparka, Anugama, Punaḥprādurbhāva of Māna.

P. 608. Mānabhaṅgopāyas : Sāma, Dāna, Bheda and Daṇḍa. Sāma is Priyavacana, or Anuvṛtti or Praṇāma. Dāna is of three kinds (indistinct). Bheda is Śaṅkādyutpādana, Indrajāla and Māyā. Daṇḍa is Upekṣā, Pratikopa and Prasthāna.

P. 610. Mānaparipraśna.

P. 612. Citracāṭūktis.

P. 613. There is a small gap in the text here. But, the matter has only strayed to pp. 574-578.

Pp. 613-614. Matter here belongs to the previous chapter as already said.

P. 615. Six kinds of Vimarśa and 6 kinds of Upālambhas.

P. 617. Prakīrṇakas : This is the ninth in the first list of 24 aspects of Māna. The Prakīrṇakas are Pratibodhana, Samāśvāsana, Parihāsa, Upadeśa, Pratiṣedha, Upajāpa and Skhalitagopana.

P. 621. Mānavikāras (tenth)—six. Jāyate, Vivardhate, Vipariṇamate, Apakṣīyate and Vinaśyati.

Mānopalakṣaṇasthānas (Eleventh) : Hṛdaya, Cakṣus, Vaktra, Vāk, Vapus and Ceṣṭita.

P. 622. There is a small gap in the text in which the illustrations of the last given six varieties of Mānasthāna are lost.

P. 623. Mānotpattikāraṇas (12th). Vipriyakaraṇa, Priyakaraṇa, Vārita vāmatā, Kāmacāra, Śāṭhya, Pratāraṇa, Khaṇḍana, Avajñā, Akṛtajñatā, Sapatnīnāmagrahaṇa, Gotraskhalana and Akṛtajñatā. Akṛtajñatā is repeated. Illustrations.

P. 624. Mānopalakṣaṇas : Avajñāna, Atyādara, Vikṛtavīkṣaṇa, Anāloka, Asambhāṣaṇa, Vākpāruṣya Aśrūdgama, Dīrghaniśvāsa, Vilakṣasmita, Vyājanivṛtti, Atyantānukūlya and Prasādhana agrahaṇa. Illustrations.

P. 626. Mānoddīpanas : Vayasyāvākya, Vipakṣasannidhi, Sakhīvailakṣya, Sapatnī-upahāsa, Saubhāgyadarśana, Dākṣiṇyokti, Atyantopekṣā, Draṣṭavyapralāpa (?), Aparādhasmaraṇa, Vipakṣānukampā, Ārdrāparādhatā and Priyānunaya. Illustrations.

P. 628. Mānavilāsas : Vakroktis of various kinds by the lady in Māna.

P. 630. Mānamoṭṭāyitas : विलास एव काक्कादिना अतिवक्रो मानमोट्टायितम् ।

P. 632. Mānasukhānubhavas ; six kinds : Bahumata, Jighṛkṣita, Anubaddha, Rakṣita, Upadruta and Vidruta.

P. 634. Mānotpattiprakīrṇakas .

P. 636. Mānopādhibhaṅgas : The Upādhis are Aṅga, Cakṣus, Citta, Cāṭu, Dhairya, Kārya, Śakti, Ākāra, Deśa, Kāla, Pātra and Saṁjñā.

P. 638. Mānabhaṅgakāraṇas : Mada, Trāsa, Bhaya, Ṛtūpagama, Upavanavikāsa, Surabhivanavāta, Kokilādyālāpa, Prabhāta, Pradoṣa, Candrodaya, Pravāsārambha and Vivikta. These are given in a verse also.

P. 640. Mānopaśāntis : Virodhi-prādurbhāva, Pratipakṣa-abhiyoga, Pratyanīka-dharṣaṇa, Vipakṣa-abhibhava, Paribhraṁśa, Avasraṁsana, Skhalana, Vighaṭṭana, Unmūlana, Palāyana and Punarbhāva. Illustrations.

P. 642. Mānopaśamalakṣaṇas : Nayana-nimīlana, Mukha-prasāda, Bāṣpa-mokṣa, Pulakodbheda, Roṣa-pratibheda, Akramanindā, Manojugupsā, Mānānuśaya, Mānayogya ?, Mānānuyoga. Illustrations.

P. 644. Mānabhaṅgopādhis : Nidrā, Mada, Trāsa, Bhaya, Ajñāna, Prasaṅga, Pramāda, Deśā, Kāla, Kārya, Pātra, Supta etc.

P. 646. Mānānubhavasaukhyas : Pādapatana, Prasahyāśleṣa, Haṭhakacagraha, Cumbana-balātkāra, Priya-praṇayokti, Upālambha-sūkti, Snehaparīkṣā, Vipakṣa-abhibhava, Sakhī-ślāghā, Bandhu-bahumāna, Lābha viśeṣa, and Śṛṅgāra vṛddhi.

The chapter ends here with a resumé of the contents of this huge chapter on Māna in *anuṣṭbh* verses.

उक्ताः संक्षेपतः प्राज्ञैरनुक्तमनुमीयताम् ॥
मनुष्यवचसा कोऽस्य प्रकारान् वक्तुमीशते ।
क्षमन्ते मातुमम्भोधेरापः केऽञ्जलिना जनाः ॥

परश्शतविकल्पवान् इति स एष **मानस्त्रिधा**
मयैणनयनामनःपरमबान्धवो वर्णितः ।
अथाध्वग-विलासिनी-मुखसरोज-बन्धूतपः (सन्ध्यातमः)
प्रवास उपवर्ण्यते रतिसमुद्रचन्द्रोदयः ॥

इति श्री शृ० + प्र० + **मानप्रकाशो** नाम **त्रिंशः** प्रकाशः समाप्तिमगमत् ॥

Chapter XXI. Pp. 650-732.

Pravāsa vipralambha.

P. 650. Pravāsa comes next to Māna and before Karuṇa from both points of view of Rāgavardhanatā and Vicitratā, promotion of love and giving it a varied interest.

P. 651. The four aspects of Vipralambha are attended by four mental states, Vikṣepa, Vikāsa, Saṅkoca and Saṅkṣepa.

P. 652. Definition of Pravāsa ; three main kinds : due to Daiva, Dharma and Artha.

P. 653. Further analysis of Pravāsa into 52 kinds, from generalised and particularised points of view :

Sāmānya bhedas : 24 :

Bhūtapūrva, Abhūtapūrva, Sādhāraṇa, Asādhāraṇa, Sahajarāga, Visrabdharāga, Prāptasamaya, Aprāptasamaya, Sapratividhāna, Niṣpratividhāna, Sannikṛṣṭa, Viprakṛṣṭa, Sāvadhi, Niravadhi, Alpakāla, Dīrghakāla, Saṁsṛṣṭa, Asaṁsṛṣṭa, Prakāśakṛta, Pracchannakṛta, Sopasaṁhāra, Nirupasaṁhāra, Nāyikānimitta and Nāyakakṛta.

Viśeṣa bhedas (3×4) = 12 and (4×4) = 16 :

1. Daivakṛta : Śāpa, Pāpa, Sambhrama and Vibhrama.
2. Dharmakṛta : Sābhiprāya, Nirabhiprāya, Sānutāpa and Niranutāpa.
3. Arthakṛta : Sābhyanujñā, Nirabhyanujñā, Sopadhāna and Nirupadhāna.

1. Daivadharmāpanna : Prakṛtistha, Komala, Kaṭhora and Pariṇata.
2. Daivārthāpanna : Grāmya, Nāgara, Upanāgara and Viprakīrṇa.
3. Dharmārthāpanna : Hita, Ahita, Sukha and Duḥkha.
4. Daivārthāpanna : Vivṛta, Āyata, Tryaśra and Caturaśra.

Illustrations of all these fifty-two (24, 12 & 16) from pp. 656-667. On pp. 664-5 Bhoja gives *anuṣṭubh* definitions of the 28 varieties of the Viśeṣa class of Pravāsa.

P. 667. Each of these fifty-two has its stages, three in number, beginning, spreading and ending, Prāpti, Vyāpti and Samāpti. Each of these three stages consists of eight minor moods.

Prāptiskandha :

1. Pravāsāśaṅkā : प्रियविप्रयोगसंभावना ।
2. Pravāsārambha : नायकस्य प्रियापरित्यागः ।
3. Priyaprasthāna : नायकस्य गेहाद्विनिर्गमनम् ।
4. Priyānugama : आसीमान्तात् प्रेम्णा प्रियया अनुगमनम् ।
5. Priyāpraśna : Parting words, embrace etc.
6. Pratinivṛtti : Send-off ; love's departure and the lady's return.
7. The seventh is called Pravāsacaryā, the life of the lady in separation and this is elaborated as follows :

Deśa : Svakīya, Parakīya, Svakīya-parakīya, neither.
Kāla : Sādhāraṇa, Asādhāraṇa, Ullekhavān and Anullekha.
Kārya : Sāmānyavat, Viśeṣavat, Nitya and Naimittika.
· Pātra : Uttamādika, Udāttādika, Mugdhādika and Dhīrādika.
Aucitya : by Jāti, Kriyā, Guṇa and Dravya.
Śakti : Autsāhikī, Vaiśikī, Sāhāyikī and Daivikī.
Sādhana : Upādāna, Hetu, Karaṇa and Adhikaraṇa.
Upāya : Svābhāvika, Prāyatnika, Sārvalaukika and Yādṛcchika.

Illustrations up to p. 681.

8. P. 681. Pravāsavṛttānta. Though this is included in the previous Pravāsacaryā, it is mentioned here separately for further elaboration. Here Deśa, Kāla etc., mentioned above are analysed from other points of view. Deśa is Grāmya, Araṇya and Sādhāraṇa. Kāla is Upakrānta, Prakrānta, and Vyatikrānta. Kārya is Nirvartyavṛtti and so on. Pātra is Uttama, Madhyama and Kaniṣṭha. Aucitya is of Sneha, Udyoga and Autsukya. Then is mentioned the absence or loss of Śakti, Sādhana and Upāya. On the whole, this last item has twenty-four sub-divisions and with these the elaboration of Prāptiskandha is finished on p. 686. This further division of the Prāptiskandha is called Prakāṇḍa.

सेयमष्टप्रकाण्डोऽपि प्राप्तिस्कन्ध उदाहृतः ।
व्याप्तिस्कन्धप्रकाण्डानामथैषोद्दिश्यते गतिः ॥

P. 686. 1. The Asādhāraṇa Dharmas of Virahins : Many varieties and illustrations up to p. 689.

2. Viyuktāvasthā : मनसि चिन्ता, अनुस्मरणं च, दृशि प्रजागरः विषयव्यावृत्तिश्च, वक्त्रे लज्जाप्रणाशः उन्मादश्च, वाचि गुणकीर्तनम् विलापश्च, वपुषि कार्श्यं व्याधिश्च; चेष्टायां जाडयं मूर्च्छा च ।

Each has two illustrations. P. 694.

3. P. 695. Virahoddīpana : eight kinds, Deśa, Deśacihna, Kāla, Kālacihna, Vastu, Vastucihna, Kārya and Kāryacihna. Another set of the same : Smaraṇa, Icchā, Dveṣa, Prayatna, Cittārambha, Vāgārambha etc.

Each of these has further divisions and all these with illustrations end on p. 711.

अथैते देशकालादिभेदैः संभिन्नमूर्तयः ।
परस्परं च संपृक्ताः संख्यामत्येतुमीशते ॥
न पर्यन्तो विकल्पानां विरहोद्दीपिजन्मनाम् ।
शब्दब्रह्मविवर्तानां व्यक्ताव्यक्तात्मनामिव ॥

4. P. 711. Virahapratīkāra : Means to allay the pain of separation. p. 173.

5. Sahāyāśvāsana up to p. 715.

6. Utkaṇṭhāvinoda.

7. Sandeśadāna, writing letters. Up to p. 720 where Vyāptiskandha ends.

व्याप्तिस्कन्धोऽयमुद्देशनिर्देशाभ्यामुदाहृत : ।
अथोदाह्रियते हृद्या **समाप्तिस्कन्ध**पद्धतिः ॥

P. 720. Samāptiskandha : eight kāṇḍas : Pravṛtyāgama, Pravṛtti-paripraśna, Avadhipratīkṣā, Mārgodīkṣaṇa, Daivanimittaśakuna-upaśruti, Susvapnadarśana, Sunimittānubhava and Priyapratyāgama. Sub-classes and illustrations up to the end of the chapter on p. 732.

उक्ता समाप्तिस्कन्धेऽसावुदाहरणपद्धतिः ।
दिशानयानुसर्तव्यमनुक्तमपि सूरिभिः ॥
सैष प्रवासाशंकादिचतुर्विंशतिकन्दलः ।
स्मृतोऽनङ्गविहङ्गस्य प्रवासो वसतिद्रुमः ॥

समासव्यासाभ्यां कुसुमधनुषो जीवितमिति प्रवासो निर्णीतः प्रियजनमनोहेमनिकषः ।
अथ प्रेमोद्यानप्रणयतरुविस्रंभसुमनो-निवासैकस्थानीसुरभिरभिधीयेत करुणः ॥

इति श्री + + शृ० + प्र० + **प्रवासोपवर्णनो** नाम **एकत्रिंशः** प्रकाशः समाप्तः ॥

CHAPTER XXXII. Pp. 733-782.

Karuṇavipralambha.

P. 733. Introduction on Kāmaśṛṅgāra and its two phases, Sambhoga and Vipralambha with their varieties, a repetition for the *n*th time.

P. 734. Definition and description of Karuṇavipralambha and its place in Love.

कः पुनरयं करुणो नाम ? यत्रास्मिन् मिथ्याभिनिवेश इव गुर्वायासकारकेऽपि मूर्खाणाम्, सर्वाङ्गपरित्याग इवालौकिकेऽपि ब्रह्मविदाम्, रजःकर्दमक्रीडाविनोद इव वेषदूषकेऽपि पौरपौगण्डानाम्, महाहवमहीविहार इव बीभत्सभीषणेऽपि शूरसाहसिकानाम्, प्रियसुहृन्नर्मनिर्भत्सन इव अतिग्राम्येऽपि पारिहासिकानाम्, कुपितकामिनीपार्ष्णिप्रहार इव (अ)सुकुमारेऽपि रागिणाम्, तिमिराभिसारिकावेष इव मलीमसेऽपि चौर्यरतरुचीनाम्, विलासिनीकिलकिञ्चितप्रपञ्च इव दीनप्रदर्शनेऽपि नागरिकाणाम् अतीव अनुरज्यते मनः प्रेमसामयिकानाम् ।

Difference between Karuṇavipralambha and Śoka.

रत्येकहेतुः करुणः	प्रीतिदयाद्यनेकहेतुः शोकः
पुनःसङ्गमफलः	अपुनःसङ्गमफलः
स्त्रीपुंसविषयः करुणः	अस्त्रीपुंसविषयः शोकः
सप्रत्याशारूपः	निष्प्रत्याशारूपः

P. 735. Twelve kinds of Karuṇavipralambha through Āśraya : Daiva-āśraya, Paruṣa-, Deśa-, Kāla-, Svarūpa-, Parimāṇa-, Anurāga-, Sambhoga-, Vipralambha-, Nāyaka-, and Nāyikā-. These have further classes. Illustrations up to p. 753.

P. 753. Anubhāvas are all-important in the description of Karuṇa and Bhoja gives *eighty* of them, developing in five consecutive stages of sixteen each, the five stages being the same as the five Saṁdhis we are familiar with in Drama. The eighty Anubhāvas are :

Vyasanābhighāta, Aṅgābhibhava, Ceṣṭāsammīlana, Mohasamāveśa, Cetanāpratyāgama, Mūrcchāvicceda, Śokapratyagratā, Śokāvega, Duḥkhaniryātana, Duḥkhāvasāda, Duḥkhasaṁdīpana, Duḥkhavyavahāra, Duḥkhātivāhana, Bāṣpamokṣa, Avasthānubhava, Avasthāntarāveśa.—Sixteen Anubhāvas of the Mukha stage.

Paridevana, Anuśocana, Guṇasaṁsmaraṇa, Svabhāgyagarhaṇa, Vilāpa, Pralāpa, Pravilāpa, Ātmanindā, Hṛdayopālambha, Jīvitajugupsā, Daivadhikkāra, Śokonmāda, Duḥkhasambheda, Sahāyāpekṣaṇa, Sahāyānunīti, one is missing.—Sixteen of the Pratimukha.

Suhṛtparidevana, Suhṛtpralāpa, Parijanānuśocana, Parijanākranda, Gurūparodana, Gurujanavilāpa, Sahāyākrandana, Sahāyābhyupapatti, Sahāyabhāṣaṇa, Sahāyapraśna, Sāhasāgraha, Maraṇābhiniveśa, Sahāyābhyarthana, Sahāyaśikṣā, Maraṇopakrama and Maraṇādhyavasāya.—Sixteen of the Garbha.

Samāśvāsana, Uddharṣana, Pratibodhana, Utsāhana, Anukampana, Visrambhaṇa, Pralobhana, Upapattidarśana, Praśvāsana, Satyāpana, Pratyāyana, Āpyāyana, Tanmatavyākṣepa, Bhayopadarśana, Upālambhana and Pratikopa.—Sixteen of the Vimarśa.

Maraṇādhyavasāya-vidrava, Śokatiraskāra, Śokalāghava, Śokavinoda, Tapasyodvega, Daivasampadyoga, Trikāladṛṣṭadarśana, Tadupadeśa, Sahāyasvīkaraṇa, Tadadhyavasāya, Pratyūhaśamana, Pratyāśānubandha, Samayapratīkṣā, Saṁvidhānakaprakāra, Pratyujjīvana and Punassamāgama.—Sixteen of the Nirvahaṇa.

Illustrations up to the end of the chapter on p. 781.

इति प्रतिष्ठाः करुणामलार्चिषामशीतिरष्टौ॰च विकल्पजातयः ।
सहानुभावैर्द्विरशीति सस्मि(म्मि)तैः उपाधयो द्वादश पञ्च सन्धयः ॥
तदेतदाबन्धनमात्मजन्मनः निरीतिशृङ्गाररसस्य जीवितम् ।
परा च काष्ठा प्रणयस्य जीविता प्रियेण यत्प्रेत्य पुनः समागमः ॥

भेदाः पृथक्पृथगमी प्रथमानुराग-
मानप्रवासकरुणात्मनि विप्रलम्भे ।
उक्ता यथामति मयान्यदथोऽभियुक्तैः
युक्त्यानयैव हि बहिस्स्थितमूहनीयः (म्) ॥

इति श्री + + + शृ० + प्र० + करुणारस (**करुणविप्रलम्भ**) निर्णयो नाम **द्वात्रिंशः** प्रकाशः समाप्तिमगमत् ॥

CHAPTER XXXIII. Pp. 783-834.

Sambhoga.

With the previous chapter the elaborate treatment of Vipralambha is finished. With this chapter the elaborate treatment of Sambhoga begins.

P. 783. Description of Sambhogaśṛṅgāra with its Sthāyin. etc. It is fourfold, the Sambhogas after the four varieties of Vipralambha, above-dealt with, Pūrvānurāga-anantara, Māna-, Pravāsa-, and Karuna-.

Nirukti of the word Sambhoga. The root is *Bhuj* and the Upasarga, *Sam*. The Pratyaya is *Ghañ*. All these parts of the word have four significances each. *Bhuj* : Pālana, Kauṭilya, Abhyvahāra and Anubhava. *Sam* : Saṅkṣepa, Saṅkara, Sampūrṇa and Samyak.

P. 784. Eight meanings for the Pratyaya here : Bhāva, Hetu and the six Kārakas. Then eight Pratyaya-utpatti-kālas : Bhūta, Vartamāna, Bhaviṣyat, Vyakta, Bhūtaviśeṣa, Vartamānaviśeṣa, Bhaviṣyadviśeṣa and Vyaktaviśeṣa.

Illustrations for all these from Nāyakābhāsas like animals and trees and Nāyakas. Bhoja quotes from Canto iii of the *Kumārasambhava* and waxes poetic in commenting upon it at great length. This goes up to p. 794.

सैषा पालनकौटिल्याभ्यवहारानुभूतिभिः ।
दर्शिता कालिदासेन प्रेमप्रस्थानपद्धतिः ॥

P. 794. What has been above dealt with is Tiryaksambhoga called Sāmānya sambhoga. Then begins Nāgarika sambhoga or Viśeṣa sambhoga. Explanation of the different Nirukti with illustrations up to p. 797.

प्रथमानुरागानन्तरो (रं) हिं प्रथमं रतिरुत्पद्यते । उत्पन्ना च नायकाभ्यां प्रियाचरण–विप्रियाकरणाभ्यां पाल्यते । तत्र च संक्षिप्तानामेव आलिङ्गनादीनां विकल्पतः प्रयोगो भवति ॥ ततः प्रेमगतेः स्वभावकुटिलत्वाद् द्वितीयामवस्थां रतिः स्वभावकुटिलतामालम्बते । संकीर्णस्य तत्र उपचाराणां प्रयोगः संकीर्णाश्चानुभावा भवन्ति । तत्र उद्भूतायां कामवामतायां सुलभामवमन्यते दुर्लभामाकांक्षतीति प्रायोवादात्, परं प्रकर्षमारोहन्ती रतिः तृतीयायामवस्थायामभ्यवह्रियते । समुच्चयेन चालिङ्गनादयः प्रयुज्यन्ते । एवं च सा संपूर्णत्वमासादयति ॥ चतुर्थावस्थायां विस्रंभोत्पत्तेः परं प्रकर्षमापन्ना अनुभूयत एव । न कश्चिदुपचारः तत्राद्रियते । एवमस्याः सम्यक्त्वं भवति ॥ एवं मानानन्तरादिषु अपि (i.e. मानानन्तरसंभोगादिष्वपि) संक्षिप्ता पाल्यते, संकीर्णा कुटिलीभवति, संपूर्णाभ्यवह्रियते, सम्यग्भूतानुभूयते इति ॥

Though this is generally true, it is specially true in a degree of emphasis that Saṅkṣepa and Pālana belong to Pūrvānurāgānantara Sambhoga, Saṅkara and Kauṭilya to Mānānantara, Sampūrṇa and Abhyavahāra to Pravāsānantara, and Samyak and Anubhava to Karuṇānantara Sambhogas.

P. 798. Justification by citation of authorities from Pāṇini and others for the four meanings given to the root *Bhuj*.

P. 799. Varieties of Pālana, Kauṭilya, Abhyavahāra and Anubhava.

Pālana : Labhda-parirakṣaṇa, Rakṣita-vivardhana, Vivṛddhopayoga, and Alabdhapratīkṣā.

Kauṭilya : Vaiparītya, Vaiyātya, Vaidagdhya and Vaicitrya.

Abhyavahāra : Śraddhā, Nitānta-āsakti, Paryāptatā and Kṛtārthatva.

Anubhava : Samyagjñāna, Priyādhyavasāya, Kāryānuṣṭhāna and Phalādhigama.

P. 801. There are still further subtle aspects making up each of these and these are then analysed.

Bhoja then shows that all these being the very stages by which love begins, grows and realises itself, Pālana itself is Kauṭilya etc., Kauṭilya is also Pālana etc., and so on. There is mutual Samplava between one and the other. Illustrations, with reference also to the numerous varieties of hero and heroine given in a previous section, up to the end of the chapter on p. 834.

प्रकृत्यर्थोपसर्गार्थप्रत्ययार्थोऽवकल्पितः ।
उक्तः संभोगशब्दार्थः व्यक्तकालश्च तद्गतः ॥

सामान्यविषयो यश्च **विशेष**विषयश्च यः ।
सोऽयं **संभोग**शृङ्गारः प्राणितं पुष्पधन्वनः ॥

अथोच्यते सांप्रतमानुपूर्व्या
पूर्वानुरागादिविशेषितानाम् ।
अनन्तराणामखिलस्वरूपं
विस्रम्भणादिप्रतिपादनेन ॥

इति श्री + + शृ० + प्र० **संभोगशब्दार्थप्रकाशो** नाम **त्रयस्त्रिंशत्** प्रकाशः ॥

Chapter XXXIV. Pp. 835-863.

Prathamānurāgānantara Sambhoga.

Pp. 835-6. Explanation of the name. It is made up of the following 64 :

Visrambhaṇa, Prekṣodīkṣaṇa, Parihāra, Parihāravilāsas, Kandukakrīḍā, Kelidyūtas, Ṛtūpaya...............................cara, (7-11) Samāyāta? Kālāvasthānubhava, Pūrvāhnika, Madhyāhnika, Aparāhnika, Astamaya, Sandhyātamas, Candrodaya, Jyotsnā, Prādoṣika, Niśītha, Rātriparāvṛtti, Prābhātika, Vanavihāragamana, Vanavihāra, Puṣpāvacaya, Śramānubhava, Pracchāyādisevā, Jalakrīḍā, Nepathya-yogas, Krīḍāparvatavihāra, Ekaśālmalī,

Navalatikā, Pāñcālānuyāna, Navapatrikā, Kadambayuddhas, Bisakhādikā, Indrotsava, Kaumudīpracāra, Yakṣarātri, Aṣṭamīcandraka, Kundacaturthī, Suvasanta, Sahakārabhañjikā, Dolāvilāsa, Udakakṣveḍikā, Madanotsava, Gṛhapratyāgamana, Sahāyavyāpāra, Prasādhanagrahaṇa, Goṣṭhīvihāra, Vāsagṛhopāgamana, Abhisārikāpratīkṣaṇa, Dūtīvisarjana, Svayam vā gamana, Āgatopacāra, Paricaraṇa, Visarjana, Kañcukādimokṣa, Ratārambha, Rata, Ratāvasāna and Nidrānubhava.

It can be seen that only 58 are clear and six are lost. These are then illustrated, each with two, three or even four examples. On p. 840 there is a lacuna in which are lost the illustrations of items 5-12. The chapter ends on p. 862.

क्रियात्मनोऽमी कालस्य भेदाद्विस्रंभणादयः ।
विस्रंभणादिसंभोगभेदावच्छेदहेतवः ॥
चतुष्षष्टिरतोऽत्रैव केचिद्विस्रंभणादयः ।
मानाद्यनन्तरेऽपि स्युः केचिच्चन्द्रोदयादयः ॥

संभोग उक्तः प्रथमानुरागाद्
अनन्तरः सोऽयमनेकभेदः ।
मानात्प्रवासात् करुणाच्च संप्र-
त्यनन्तराः केचिदुदाहृयन्ते ॥

इति श्री ++ शृं० + प० + **प्रथमानुरागप्रकाशो** नाम **चतुस्त्रिंशः** प्रकाशः ॥

CHAPTER XXXV. Pp. 863-901.

Mānāntarādi Sambhoga Prakāśa.

This chapter, the penultimate, treats of the three remaining varieties of Sambhoga. It is not known why Bhoja satisfied himself by packing all these three within a single chapter, after having dealt with other subjects so leisurely and at such length. The Vipralambhas of Māna, Pravāsa and Karuṇa are followed by Sambhoga and these three kinds of Sambhoga are dealt with here.

Pp. 863-5. Explanation of the Samāsa etc., in the name Mānānantara sambhoga. In this Sambhoga which follows the disappearance of Māna, there appear—

Māna-śaithilya, Mānāpagamaliṅgas, Mānāpahnava, Mānāpagama, Prarodana, Priyābhyupapatti, Mudhāpratiṣedha, Parisāntvana, Citracāṭūktis, Skhalita-gopanas, Praṇipāta, Priyotthāpanas, Aśrupramārjanas, Mānaśeṣa, Aparādhasmaraṇa, Prema vaimanasyas, Stanotkampa, Niśvasitas, Sveda and Romāñca, Kapoloṣṭhaspandanas, Mukhaprasāda, Vyājaśapathas, Vakravīkṣitas, Upālambha, Pratyuttaras, Avakhyā(jñā?)bhraṁśa, Premāvirbhāva, Premāliṅganas, Priyoparodha, Śṛṅgāravṛddhi, Haṭhakacagraha, Prasahyāśleṣa, Pāṇitāḍana, Pādābhighāta, Dayitayātanā, Pratyanunaya, Prema-

vaikṛtas, Lajjāgama, Mānarāmaṇīyakas, Visrambhasambhāṣaṇas, Mānāsakti, Mānapratipādana, Sakhīparihāsa, Mānānuśaya, Mānanindā, Mānānucintana, Mānapradhvaṁsa and Māna-apunarbhava.

These are illustrated each with two or more examples.

These are the 48 stages through which Māna vanishes little by little.

P. 881. Pravāsānantara sambhoga.

मानानन्तर इत्येष संभोगस्स च वर्णितः ।
प्रवासानन्तरस्याथ स्वरूपमुपवर्ण्यते ॥

P. 881-3. Explanation of the Samāsa etc., of the name. From the receipt of the news of the far-away lover to actual meeting with him, there are 24 stages :

Priyāgamanavārtā, Priyasakhīvākyas, Diṣṭyā-vṛddhis, Prītyādi, Sambhrama, Abhyutthāna, Priyābhyāgama, Sandarśana, Priyābhyupapatti, Parijanapramoda, Maṅgalasaṁvidhāna, Praharṣa of Manas, Utsava, Bhavanapratisaṁskāra, Kārśyādyupalambha, Praharṣopacaya, Premapuṣṭi, Prasādhanagrahaṇa, Vṛttānusmaraṇa, Avasthānivedana, Duḥkhādiparipraśna, Deśasampad upavarṇana, Svaduḥkha saṅkīrtana and Śṛṅgāra vṛddhi. Two illustrations each up to p. 890.

P. 890. Karuṇānantara sambhoga :

प्रवासानन्तरोऽप्येष संभोगः समुदाहृतः ।
करुणानन्तरस्याथ प्रपञ्चः परिकीर्त्यते ॥

Pp. 890-2. Explanation of the Samāsa etc. of the name. This aspect is analysed into those stages which mark reunion after Karuṇavipralambha. The stages are 24 :

Priyasandarśana, Sambhramākulatā, Pramodavṛddhi, Cittavismaya, Priyābhibhāṣaṇa, Jīvite atilajjā, Priyopacchandana, Suhṛd apekṣā, Vṛttāntakathana, Visrambhotpatti, Itikartavyayoga, Bāndhavāgama, Priyajanābhyupapatti, Gurujanasneha, Jñāti-abhinandana, Bhāgyapraśaṁsā, Naipathyādigrahaṇa, Purapraveśa, Nāgarikakṣobha, Gṛhopagamana, Utsavānubhava, Dayitasāhacarya, Śṛṅgārapuṣṭi and Saukhya-paramparā. Two illustrations each up to the end of the chapter on p. 901.

करुणानन्तरस्येयमुदाहरणपद्धतिः ।
प्रदर्शितानयैवासां समानन्यायमूह्यताम् ॥
अनन्तराणां सर्वेषामयमेकः प्रकृष्यते ।
रतिर्विस्रंभजास्मिन् हि निष्कम्पत्वं प्रपद्यते ॥
इति गदितमशेषं विप्रलम्भस्वरूपोपहितनिजसमृद्धेः श्लाघ्यशृङ्गारनाम्नः ।
रतिसमुदयरूपं जीवितं पुष्पकेतोः निवसतु सुकवीनां सर्वदा मानसेषु ॥

इति श्री + + शृ० प्र० **मानानन्तरादिप्रकाशो** नाम **पञ्चत्रिंशः** प्रकाशः समाप्तः ॥

Chapter XXXVI. Pp. 902-918.

Sambhogāvasthā.

This is the last chapter.

P. 902. Each of the four Sambhogas described above has four stages, which form the subject of this chapter. The four stages are Sattā, Abhivyakti, Anubandha and Prakarṣa.

Sattā is the mere origin of Rati on the meeting of the two.

Abhivyakti is its clear perceptibility by the appearance of the Vyabhicārins and Anubhāvas as also the further development of Rati by the kindling Vibhāvas like Candra. That is, Abhivyakti is the Samyoga of the Vibhāvas, Anubhāvas and Vyabhicārins with the Sthāyin.

Anubandha is the continuation of the developed Rati in which the desired objects are sought after and the objects of dislike are tried to be avoided.

Prakarṣa is climax when Rati is said to have developed into the Śṛṅgāra rasa.

In these four stages, the four Upasargārthas of *Sam*, in Sambhoga, appear respectively. Sattā exhibits Bhoga which is Saṅkṣipta ; Bhoga is Saṅkīrṇa in Abhivyakti, Sampūrṇa in Anubandha and Samyak in Prakarṣa.

Two are the main kinds of Sambhoga : Sāmānya, the Sambhoga of animals and birds, and Viśeṣa, the Sambhoga of Nāgarakas. This is a repetition. Illustrations for these two are given again. Explanations of the Vibhāvas etc., in the illustrations given here from the first and the third cantos of the *Kumāra-sambhava.* Illustrations of the four Avasthās also are contained herein. Sāmānya sambhoga is first explained and Viśeṣa sambhoga is taken up on p. 909 .

Viśeṣa sambhoga is of 12 kinds in each of the four stages, Saṅkṣipta, Saṅkīrṇa, Sampūrṇa and Samyak.

Sattā in Saṅkṣipta : 12 kinds of Rāga : 4 kinds in a Sāttvika hero, viz., Haridrārāga, Rocanarāga, Kāmpilyarāga and Rītirāga ; 4 kinds of Rāga in a Rājasa hero : Kusumbharāga, Lākṣārāga, Akṣībarāga and Māñjiṣṭharāga ; 4 kinds of Rāga in a Tāmasa hero : Kardamarāga, Kaṣāyarāga, Sakalarāga and Nīlīrāga.

P. 913. Abhivyakti and Saṅkara : 12 kinds of Preman in this stage : Āvṛttavyāja, Anuvṛttavyāja, Pariṇata-, Adhyāhṛta-, Kṛtrima-, Apekṣita-, Antar-, Bahir-, Ubhaya-, Bahu-, Nirvyāja-, and Sarva-vyāja. Illustrations up to p. 916.

Anubhandha and Sampūrṇa. 12 kinds of Preman here : Dharmānubandha, Artha-, Dharmārtha-, Adharmārtha-,..............................
The seven remaining Anubandhas and the illustrations of all the twelve are here lost.

In addition to the above lost, the enumeration of the 12 varieties of Preman in the fourth and last stage of Prakarṣa and Samyak are lost. These varieties are termed 12 kinds of Prema pākas. When the text next begins on p. 916 we have the following Pākas illustrated : Picumandapāka, Kapittha-, Kramuka-, Kharjūra-, numbering four. Mṛdvīkā pāka, Nārikelapāka and Āmrapāka may be three of the eight lost. The other five are not known. The three are suggested on the evidence of the *S. K. Ā.*, p. 609, chapter V.

The huge *Śṛṅgāra Prakāśa* ends here on p. 907, first with a eulogy on Kāma śṛṅgāra, the Prakarṣa of Rati.

तदेतत् कामसर्वस्वं तदेतत् काव्यजीवितम् ।
य एष द्विप्रकारोऽपि रसः शृङ्गारसंज्ञकः ॥

The work then ends with the following eulogy on Bhoja's new Śṛṅgāra of Ahaṁkāra even as it began with the same :

... ...तारका ।
अविदग्धा यथागोष्ठी नि(श)शृङ्गारा (तथाङ्गना) ॥
यथांशुमाली पी(वी)तांशुर्यथानर्चिर्हुताशनः ।
यथाऽप्रतापो नृपतिरश्रृङ्गारस्तथा पुमान् ॥
यथेन्दुना निशा भाति निशाभिश्च (यथा) (शशी) ।
(अङ्गनाभिश्च शृंङ्गारः) शृंङ्गारेण तथाङ्गना ॥
यथा तटिदनम्भोदा पयोदस्त (टितं विना) ।
(अहंकृतिर) शृङ्गारा शृङ्गारश्चानहंकृतिः ॥
रसः श्रृङ्गार एवैको भावा रत्यादयो मताः ।
प्रकर्षगामिनोऽपीह प्रेमग्लानिश्रमादिवत् ॥

The work then concludes with two benedictory verses, the same as found at the end of the *S.K.Ā.* :

इति निगदितभङ्ग्यानङ्गसर्वस्वमेतत् etc. and यावन्मूर्ध्नि हिमांशुकन्दलभृति स्वर्वाहिनी धूर्जटेः etc.

इति महाराजाधिराजश्री **भोजदेवविरचिते शृङ्गारप्रकाशे संभोगावस्था प्रकाशो** नाम **षट्त्रिंशः** प्रकाशः समाप्तिमगमत् ॥

॥ समाप्तः शृङ्गारप्रकाशः ॥

*

CHAPTER VI.

THE S. K. Ā. AND THE ŚR. PRA.

The first work of Bhoja in Alaṁkāra is the *S. K. Ā.* In this work itself Bhoja has said everything he wanted to say specially as his own original contribution ; and whatever he wanted to recast in his own way, he has done even in the *S. K. Ā.* But the *S. K. Ā.* was a small work and soon Bhoja wanted to write a bigger treatise, more especially to expound at greater length the subject of Rasa which had been treated in the *S. K. Ā.* in only one chapter, namely the fifth. Considering the subjects dealt with in both works, we can safely say that, as far as Poetics goes, the *Śr. Pra.* adds substantially nothing new which is not contained in a brief manner in the *S. K. Ā.* itself. In this respect, one can call the *Śr. Pra.* an elaboration, Vistara or Vyāsa, of the Saṁgraha, the *S. K. Ā.* As has been indicated in the section on the scope and scheme of the *Śr Pra.*, the *S. K. Ā.* restricts itself to a treatment of the last four-fold aspect of Sāhitya, namely, Doṣa-hāna, Guṇa-ādāna, Alaṁkāra-yoga and Rasa-aviyoga or Rasa-anvaya. These four form the essence of Sāhitya. The *Śr. Pra.* starts with the definition of Kāvya as Śabda and Artha with Sāhitya, and treats in a thorough manner of all these three parts, Śabda, Artha and Sāhitya. The nature and varieties of Śabda and Artha are elaborately dealt with in six chapters. Then are taken up for an equally elaborate treatment the various kinds of relations—Sambandhas—existing between Śabda and Artha. These relations are twelve in number ; eight of them are called Śabda-sambandha-śaktis, Vṛtti (Abhidhā or Mukhyā, Gauṇī and Lakṣaṇā), Vivakṣā, Tātparya (Abhidhīyamāna, Pratīyamāna and Dhvani), Pravibhāga, Vyapekṣā, Sāmarthya, Anvaya and Ekārthībhāva. These eight relations are dealt with in two chapters, the seventh and the eighth. The subject-matter of these eight chapters at the beginning is entirely omitted in the *S. K. Ā.* and forms the additional matter in the *Śr. Pra.* After the eighth chapter begins the tail-part or rather the crowning part of Sāhitya, Doṣa-hāna etc., with which the *S. K. Ā.* begins. Thus the *S. K. Ā.* begins with the ninth chapter of the *Śr. Pra.*

The Maṅgala Śloka of the *S. K. Ā.* mentions the four-fold form of the Goddess of speech, namely, Dhvani, Varṇa, Pada and Vākya.

ध्वनिर्वर्णाः **पदं वाक्यं** इत्यास्पदचतुष्टयम्। यस्याः सूक्ष्मादिभेदेन वाग्देवीं तामुपास्महे ॥

Ś. K. Ā. I. 1.

We can take that, in this verse, there is indication of two of the subjects dealt with in the first eight chapters of the *Śr. Pra.*, namely, Pada and Vākya. It is not known how Bhoja who set about his task in the *Śr. Pra.* in an elaborate manner, catching this way and that, all kinds of topics that seemed to have even a slight relation to Poetics, started only with Pada and did not

begin with the very beginning, the Dhvani or Sphoṭa and Varṇa, mentioned in the Maṅgala Śloka of the *S. K. Ā.* He could have then been more thorough and, as when treating of Pada and Vākya, he utilises a lot of the ***Vākyapadīya*** of Bhartṛhari, he could have utilised, in an ampler measure, especially the first Brahma-kāṇḍa, if he had taken up Sphoṭa and Śabda Brahman for treatment in the *Śṛ. Pra.* This does not mean that, as it is, the *Śṛ. Pra.* does not speak of the Śabda Brahman and the Sphoṭa. They are twice referred to, once in chapter 7, while dealing with the Pratīyamāna and the Dhvanyamāna, which are also held and explained by Bhoja as Vivartas of the Śabda Brahman ; and a second time in the 27th chapter, where the greatness of the Śabda Pramāṇa is pointed out with the citation of the text of Hari, *Na so'sti pratyayo loke* etc.

To return to the *S. K. Ā.*, it begins with the 9th chapter of the *Śṛ. Pra.*, whose first eight chapters have more Grammar than Poetics. Poetics proper, in the *Śṛ. Pra.*, begins with the 9th chapter. The contents of the *Śṛ. Pra.* beginning from here can be known from the second verse of the *S. K. Ā.*

निर्दोषं गुणवत्काव्यम् अलङ्कारैरलङ्कृतम् ।
रसान्वितं कविः कुर्वन् कीर्तिं प्रीतिं च विन्दति ॥

Thus, the main subject of chapter 9 of the *Śṛ. Pra.* is the first, Doṣa-hāna, which, together with Guṇa-ādāna, forms the contents of the first chapter of the *S. K. Ā.* The next topic is Alaṁkāra-yoga, i.e., adding of Alaṁkāra, which is of three kinds, of Śabda, of Artha, and of both. These three are separately dealt with in the *S. K. Ā.* at length in three chapters, the 2nd, the 3rd and the 4th. All the contents of these three chapters of the *S. K. Ā.* are packed in one chapter, the 10th, in the *Śṛ. Pra.* The next subject is Rasa and the *S. K. Ā.* devotes its fifth chapter to it. Chapter XI of the *Śṛ. Pra.* corresponds to this fifth chapter of the *S. K. Ā.* If we omit the XII chapter of the *Śṛ. Pra.* devoted to dramatic technique, we may safely say that the whole of the *Śṛ. Pra.* is an elaboration only of the fifth chapter of the *S. K. Ā.* which contains everything of the bigger work in a germinal form, to speak rather roughly. Thus :

S. K. Ā.	—corresponds to—	*Śṛ. Pra.*
Nil		Chap. I-VIII
Chap. 1	„	„ IX
„ II, III and IV	„	„ X
„ V	„	„ XI and XIII-XXXVI, i.e., to the very end.

To state the agreement and difference more elaborately : In the chapter on Doṣas in the *Śṛ. Pra.*, the 9th, Bhoja discusses things not found in the Doṣa-chapter in the *S. K. Ā.* As a preliminary to the treatment of Doṣas as pertaining to separate words in a sentence, i.e., Pada Doṣas, Bhoja discusses

the relative reality of the words making a sentence. The second additional subject herein introduced is the enumeration, definition and illustration of forty-eight Vākya-dharmas. The rest of the chapter tallies wholly with the matter on pp. 3-42 of chapter i of the *S. K. Ā.* But there is a difference in manner ; in the *Śṛ. Pra.* Bhoja has to hurry over Doṣas, Guṇas and Alaṁkāras and hence, though there is substantially no difference between the sections on these three topics in the *Śṛ. Pra.* and the *S. K. Ā.*, Bhoja sets them forth elaborately in Kārikās and adequate Vṛtti in the *S. K. Ā.* but rushes through them in the *Śṛ. Pra.* in brief prose paraphrases of the *S. K. Ā.* definitions. Here and there, there are a few additions. As for instance, while giving the Guṇas, their differences from the Alaṁkāras, the Alaṁkāras and their three varieties, explanatory passages and telling similes from the toilet of ladies are given in the *Śṛ. Pra.* Towards the end of the Śabdālaṁkāra section, some Kārikās making some general remarks on the twenty-four Śabdālaṁkāras are added in the *Śṛ. Pra.* These differences regarding the treatment of Guṇas and Alaṁkāras in the two works of Bhoja are pointed out in the sections on Guṇa and Alaṁkara also in this thesis. Further, just as the Doṣa section opens with a grammatical Śāstraic discussion on the reality of Padas in Vākya, so also the Guṇa section closes with a long Śāstraic discussion on Guṇa-vṛtti, Upacāra, Pramā, Bhrama etc.

In the fifth chapter of the *S. K. Ā.*, Kārikās 1 to 3 give in a nutshell Bhoja's Rasa theory of one Śṛṅgāra-Ahaṁkāra-Abhimāna Rasa. This is elaborately set forth with arguments in the first part of chapter xi of the *Śṛ. Pra.* The additions on this topic in the bigger work are the arguments for this new theory and the refutation of the many old ideas on Rasa.

S. K. Ā. chap. v. Kārikā 3 contains Bhoja's idea of Rasika, which is found expressed at some length in the 11th chapter of the *Śṛ. Pra.*, as also in the Dhvani section of Chapter VII of the *Śṛ. Pra.*

S. K. Ā. Kārikās 4-6 give the means of securing Rasa-aviyoga or Rasa-anvaya in a Vākya through Doṣa-hāna etc., i.e., through the avoiding of such grave flaws as Grāmyatā. These three verses of the *S. K. Ā.* are stated in a plainer manner and with greater amplification, in the next section on Vākya-rasa-aviyoga-upāya on p. 356 (Vol. II). Then "Nānā-alaṁkāra-saṁsṛṣṭi" given in the 11th Kārikā of *S. K. Ā.* v. is taken up by the *Śṛ. Pra.* A fine eulogy on Saṁsṛṣṭi as the greatest of Alaṁkāras is then given with a chain of similes and this is absent in the *S. K. Ā.* Then follows a classification of Saṁsṛṣṭi into two kinds, Pradhānāṅgabhāva and Samakakṣyatā with a grammatical discussion on the verse of Daṇḍin, ***Limpatīva tamo'ṅgāni*** etc. The whole of this discussion is found on pp. 639-642 of the *S. K. Ā.* v. The next section explains "Nānālaṃkāra saṁsṛṣṭi" and proves that Guṇas, Alaṁkāras and Rasas—all these three—are Alaṁkāras. This portion corresponds to pp. 612-639, *S. K. Ā.* v. Then follow the verses of Bhoja on his new Rasa theory with explanation and illustration, and these are not to be found in the *S. K. Ā.* Then Kārikā 8 of *S. K. Ā.* on the three Uktis

in Kāvya, namely, Vakra-ukti, Svabhāva-ukti and Rasa-ukti are taken up and elaborated in the *Śṛ. Pra.* Rasokti or Rasavadalaṁkāra or the Niṣpatti of Rasa from the Vibhavas etc., regarding the eight Rasas, forms the next topic in the *Śṛ. Pra.* and this section is entirely a reproduction of *S. K. Ā.* v. pp. 512-515. The succeeding section of the *Śṛ. Pra.* refutes Bharata's theory of Rasa and establishes Bhoja's theory that Rasas are infinite and this is not found in the *S. K. Ā.* The analysis of the one Rasa of Bhoja into three phases, the Pūrvā koṭi, Madhyamā avasthā and the Paramā kāṣṭhā is then found reproduced from p. 613 of the *S. K. Ā.* The next section in the *Śṛ. Pra.* is not found in the *S. K. Ā.* It explains Bharata's Rasa sūtra and the Niṣpattī of Rasa with a series of attractive similes. Then the *Śṛ Pra.* illustrates the aspects and states of a Rasa,—Bhāva, Rasa, Utkaṇṭhā, Abhiṣvaṅga etc., which are found here and there in the *S. K. Ā.* but not in this same order.

Then begins the section giving the various ways of "Nānālaṁkāra saṁsṛṣṭī" which is reproduced with some slight change of order in the sub-sections from pp. 615-639 of *S. K. Ā.* v. With this, Rasāviyoga in Vākya is finished and Rasāviyoga in Prabandha is then taken up. A substantial part of this section is the classification of compositions into Dṛśya and Śravya and definition of all the varieties of these two classes and this is not found in the *S. K. Ā.* But Rasāviyoga in Prabandha is found briefly treated in the *S. K. Ā.* in Kārikās 126-137 (v) and the Vṛtti thereon which forms the closing section of the fifth chapter of the *S. K. Ā.*, pp. 642-648.

Chapter XII of the *Śṛ Pra.* treats of the structure of Drama, the five Avasthās, the Sandhis, Vṛttis etc. Though this subject is practically omitted in the *S. K. Ā.*, there is slight treatment of the subject in Kārikās 127-8 and the Vṛtti thereon on pp. 643-7, chapter V.

An account has been given above of what aspects of Rasa as related to Vākya and Prabandha treated of in the *S. K. Ā.* are repeated and elaborated in the *Śṛ. Pra.* in Chapters XI and XII. There are yet portions of chapter V of the *S. K. Ā.* on Rasa which still remain to be elaborated in the *Śṛ. Pra.* These form the bulk of the *Śṛ. Pra.*, from chapter xiii to the end.

Chapter xiii (vol. III) of the *Śṛ. Pra.* opens with a four-fold classification of Ahaṁkāra-Śṛṅgāra into that of Dharma, Artha, Kāma and Mokṣa. This is not found in the *S. K. Ā.* v. The rest of the 13th chapter deals with the varieties of Rati which are found on pp. 515-521, *S. K. Ā.* v.

Chapter xiv of the *Śṛ. Pra.* illustrates all the remaining 48 Bhāvas in the five stages of Janma, Anubandha etc. This is an elaboration of *S. K. Ā.* v. pp. 495-511.

Chapter xv of the *Śṛ. Pra.* takes up Rati for special and greater elaboration. This chapter deals with the Ālambana vibhāva, hero and heroine; and this is an amplification of *S. K. Ā.* chap. v. pp. 587-601, which form the Vṛtti on Kārikās 101-123.

Chapter xvi *Śṛ Pra.* deals with the Uddīpana vibhāvas of Rati. Only a little of this subject is found in the *S. K. Ā.*, pp. 527-529. In the *Śṛ. Pra*

there is a vast survey of seasons, countries, time, arts and accomplishments, toilet etc.

Chapter xvii, *Śr. Pra.* Anubhāvas of Rati. The *S. K. Ā.* gives them in chap. v. Kārikās 40-42 and on pp. 532-537. The *Śr. Pra.* elaborates and adds new Anubhāvas, bringing here the Rītis, Vṛttis and the Pravṛttis as Anubhāvas born of the Buddhi. The major part of this chapter is not found in the *S. K. Ā.*

Then begins a new section in the *Śr. Pra.* with chapter xviii and ending with chapter xx. This section treats of four Śṛṅgāras, of the four Puruṣārthas and is entirely omitted in the *S. K. Ā.* But some topics in chapter xx on Kāma śṛṅgāra, i.e., Love, can be found here and there in the fifth chapter of the *S. K. Ā.*

The latter part of chapter xxi is on Nāyaka, Upanāyaka and Pratināyaka, Nāyikā, and the several qualities of these. The corresponding portions of the fifth chapter of the *S. K. Ā.* are pp. 587, 588, 604-6 and 606-608, as also Kārikās 122-123.

With chapter xxii begins a further elaboration of Śṛṅgāra. In chapter xxii 64 kinds of Anurāga are given and these are additions not found in the *S. K. Ā.*

Then are given in the same chapter eight forms of Love, Nitya, Naimittika etc., which are contained in *S. K. Ā.* v. Kārikās 97-8, and on pp. 581-584. In the *S. K. Ā.*, these are called "Mahardhis" of Love ; here is a rare case of the *Śr. Pra.* attempting at greater brevity ; the *S. K. Ā.* has twelve varieties which the *Śr. Pra* reduces to eight, but the additional four are not left out. A large number of sub-varieties of these eight given in the *Śr. Pra.* are almost ignored in the *S. K. Ā.*

Another wave of a greater amplification of Love now rises in chapter xxiii. Śṛṅgāra in its two aspects, Sambhoga and Vipralambha, with their four kinds are here dealt with. The corresponding part of the *S. K. Ā.* v. is on pp. 537-545.

Chapter xxiv, vol. IV, *Śr Pra.*, gives the Etymology, Nirukti, of the word Vipralambha and of the names of its four forms, Pūrvānurāga etc. This Nirukti is a subject which has already been dealt with at length even in the *S. K. Ā.*, the additions in the *Śr. Pra.* being in further classification and illustration. The corresponding part of the *S. K. Ā.* is chap. v. Kārikās 93-96 and pp. 575-581.

Chapter xxv speaks of Pūrvānurāga through Darśana and Śravaṇa, in connection with which Bhoja digresses at length into the Pramāṇas, Pratyaksa etc. Though this subject, in the main, must be said to be omitted in the *S. K. Ā.*, there is mention of three kinds of Jñāna—Dṛṣṭa, Śruta and Anumita under the head "Pariśeṣa of Rasa" on pp. 525-6, *S. K. Ā.* v.

Chapter xxvi of the *Śr. Pra.* is lost ; it, no doubt, dealt with some aspect of Pūrvānurāga but we are not able to say whether it contains entirely new matter or not, and to what part of the *S. K. Ā.* v. it corresponds.

Chapter xxvii of the *Śṛ. Pra.* is called Abhiyoga and its contents are not available in the *S. K. Ā.* There is yet a very brief mention of the subject under the head "Parīṣṭi of Preman," Kārikā 54 and on pp. 548 *S. K. Ā.*

Chapter xxviii of the *Śṛ. Pra.* describes Dūtas, their varieties and their work. This huge subject covering a big chapter in the *Śṛ. Pra.* is briefly dealt with in the *S. K. Ā.* along with Abhiyoga as one of the Parīṣṭis of Love. See Kārikā 54 and p. 550, chap. v. *S. K. Ā.*

Chapter xxix can be said to contain matter not found in the *S. K. Ā.* It gives 48 aspects of Love (Pūrvānurāga). However, two of these 48, namely, Dūta sampreṣaṇam and Duta praśnaḥ, are found on p. 550, chap. v., *S. K. Ā.* under the head "Vipralambha parīṣṭi."

Chapter xxx of the *Śṛ. Pra.* dealing elaborately with the nicely distinguished minor moods in 'Māna' is represented in the *S. K. Ā.* only by a single Śloka illustrating Māna on p. 538. The same is the case with Pravāsa and Karuṇa Vipralambhas treated in the *Śṛ. Pra.* in two big chapters xxxi-xxxii, which are merely mentioned and illustrated on pp. 538-9, *S. K. Ā.*, v.

Chapter xxxiii of the *Śṛ. Pra.* is on the Nirukti of the word Sambhoga. This is an amplification of *S. K. Ā.* v. Kārikās 77-78 and the Vṛtti on pp. 562-5.

Chapters xxxiv and xxxv treat of the four Sambhogas after the four Vipralambhas and these form an amplification of *S. K. Ā.* Kārikās 89-92, and Vṛtti on pp. 540-2 and 565-574. The several 'love-galas' in the 34th chapter are given under the head "Prakīrṇaka" in Kārikās 93-96 and explained and illustrated on pp. 575-581, *S. K. Ā.* v. In the *Śṛ. Pra.* two or more illustrations are given for each and the list is swelled with the addition of some more items to a total of Bhoja's favourite number 64. Similarly, in chapter 35, 48 stages through which Māna disappears, 24 stages through which Pravāsa comes to an end, and another 24 stages from Death to Re-union are all additions of the *Śṛ. Pra.*, not found in the *S. K. Ā.*

Chapter xxxvi, the last. This deals with the four stages of Sambhoga, Sattā, Abhhivyakti, Anubandha and Prakarṣa. These are given in *S. K. Ā.* v. Kārikās 13 and 25-27 and on pp. 488-491.

In the *S. K. Ā.* Śṛṅgāra-ābhāsa is not classified as Sāmānya Sambhoga but is so done in the *Śṛ. Pra.* where Bhoja divides Sambhoga into Sāmānya, i.e., of animals and Viśeṣa, i.e., of Nāgarakas. Other topics dealt with in the last chapter are 12 kinds of Rāgas, 12 kinds of Vyājas, 12 kinds of Anubandhas and 12 kinds of Pākas. Of these, 3 Pākas are mentioned under the head "Pāka bhaktis" in Kārikā 124 and illustrated on p. 609, *S. K. Ā.* v; similarly only 3 Rāgas are mentioned under "Rāga bhaktis" in *S. K. Ā.*, Kārikā 124, and pp. 609-610; so also, only 3 Vyājas in S. K. Ā., Kārikā 125, and pp. 610-611; and only 3 Udarkas under the head "Udarka bhaktis" in Kārikā 125 and on pp. 611-2.

In the fifth chapter of the *S. K. Ā.* Bhoja has formulated the whole subject of Rasa under certain heads given in Kārikās 9-12. As a whole, all these conditions of Love are called "Rasa-anvaya-vibhūtis"; and we have the subjects put under some kind of names like Rasa-viśeṣa, Rasa-pariśeṣa, -Pariṣṭi, Nirukti, Prakīrṇa etc. These names are not regularly utilised in the *Śṛ. Pra.*

The agreements and differences between the *S. K. Ā* and the *Śṛ. Pra.* can also be seen clearly by perusing the section in this thesis giving a detailed notice of the contents of the *Śṛ. Pra.*

At the end of the *Śṛ. Pra.* there are some Anuṣṭubh verses on Bhoja's Ahaṁkāra-Śṛṅgāra Rasa and these are not available in the *S. K. Ā.*

The *Śṛ. Pra.* closes with the same two verses found at the end of the *S. K. Ā.*

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CHAPTER VII

KĀVYA AND NĀṬYA

'अतोऽभिनेतृभ्यः कवीनेव बहुमन्यामहे ; अभिनयेभ्यश्च काव्यमेवेति ।'

Bhoja : *Śṛ. Pra. Ch. I.*

There is a consensus of opinion among literary critics in considering Drama as the greatest form of literature. It is also interesting to note in connection with this enquiry the historical fact that Poetics rose out of Dramaturgy. Aristotle's Poetics considers Tragedy, a type of drama, as the greatest form of Poetry. Among writers of the Sanskrit Alaṁkāra Śāstra, it is Vāmana who first said, that among compositions, the dramatic is the best, for it is variegated and hence complete or full and wonderful like a picture.

"सन्दर्भेषु दशरूपकं श्रेयः। तद्धि चित्रं, चित्रपटवद् विशेषसाकल्यात्। ततोऽन्यभेदक्लृप्तिः- ततो दशरूपकादन्येषां भेदानां क्लृप्तिः कल्पनमिति। दशरूपकस्य हि इदं सर्वं विलसितं, यदुत कथाख्यायिके महाकाव्यमिति।" *K. A. Sū. and Vṛtti.* I. 3, 30-32.

It is only from drama that other kinds of composition, Kathā, Ākhyāyikā, Mahākāvya etc., are derived. The Sanskrit critics do not engage themselves on this question on the historical aspect : whether Poetry, rhapsodic, epic or religious lyric appeared first or dramatic dialogues. It is from the point of view of literary perfection that the question is answered by Vāmana that Drama it is that is the perfection and the rest, epic story etc., are its modifications. The one reason Vāmana explicitly gives for considering Drama as Śreyas, best, is that, like a picture, Drama is variegated or wonderful by the complete presence of everything. What is the significance of this comparison of Drama to picture and what is the meaning of the term Viśeṣa-sākalya? What are the Viśeṣas or various items making up literary compositions? What are those characteristics which are missed in Mahākavya or Kathā but which are present only in Drama? These points are not explained at length by Vāmana. Poetry, story or any kind of narration has to be dramatic if it is to be powerful and effective in appeal ; its characters must live as in Drama where living persons personate the characters. This quality of reality which is in Drama, resembling a return to the life of the story, is not found in Kāvya which is not Dṛśya—enacted and seen—but only Śravya—read and heard. Perhaps it is this visibility and reality approaching the nature of happenings in the world which we actually see with our eyes that is suggested in Vāmana's comparison of Drama to picture,[1]

1. Vide my paper on 'Some Sanskrit Texts on Painting' in the *IHQ.* Vol. IX. p. 901.

which presents the thing to our eye and appeals directly like the world. But the Drama cannot be considered greater for this reason alone. For the dramatist lacks the convenience of the epic or narrative poet who describes the emotions etc., and this description is impossible in Drama. It is on this point that SCHLEGEL distinguishes Drama and Poem; the latter has the poet's explanations while the former is devoid of these and has instead actors etc. Explanations of moods and situations which are now done by many English dramatists to-day by lengthy stage-directions which portend the steady annihilation of the difference between narration and Drama are really unnecessary in Drama, for the reality created by persons coming in dress in their moods and acting their feelings concretely renders such explanations superfluous. So it appears that in point of appeal to the audience, the Drama seems to achieve the purpose more quickly, more directly and more effectively. One can explain Vāmana's remark that Poetry, Story etc., are modifications of Drama : epic or narrative poetry is only Drama re-told with the filling up of the gaps between scenes and supplementing with narrative explanations. It is also true to say that all men are not able to understand the passing scenes in Drama, and need explanatory links. To these, the narrative is easy understanding and gives sure Rasāsvāda. The epic contains within it all varieties of poetic composition—descriptive, lyrical and dramatic. Such process of reducing all types to any one chosen according to one's own liking is possible in the case of every type. Thus, John DRINKWATER, writing a book on the lyric, deems all poetry lyrical. One can similarly speak of all types in terms of any one. Surely there is truth to an extent in all such contentions. DRINKWATER'S case for all poetry being lyrical can be supported by the observations of our Sanskrit writers also. Through the pretext of characters, it is really the poet who speaks, for, as man, he has the idea of the probable and of the emotions to which he also is liable. That is, the poet universalises and it is because of this universalisation that a reader or a spectator is able to hold concourse with poetry or Drama.

" नायकमुखेन कविरेव मन्त्रयते, निश्चिनोति चेति केचित् । "

Namisādhu on Rudraṭa, xiii, p. 169.

" न हि महाकविभिः वाल्मीकिप्रमुखैरिव ध्यानदृष्टया रामादीनामवस्थाः प्रातिस्विका निरूप्यन्ते किन्तु रामादिकमाश्रयतया परिकल्प्य **स्वप्रतिभाप्रभावलब्धाः सर्वसाधारणा** इति । '

Kumārasvāmin on Vidyānātha's *Pratāparudrīya* ; Bālamanoramā, Edn. p. 205.

Thus poetry, by its very nature, from the point of view of its origin in the poet and from that of its end in the appeal to the heart of another man, the reader or the spectator, is lyrical. Therefore, it seems that all attempts at such bringing of other types under one considered as the greatest, exhibit only expressions of opinions and not absolute truth. Each type of literature is so called only because, as Abhinava says in connection with

the classification of Drama into heroic, social comedy, farce etc.[1] of the comparative preponderance of a certain feature, by virtue of which characterising feature the type gets that name, lyric, epic, dramatic and so on. As a matter of fact, each type contains aspects of all other types also. So when Vāmana praises Drama as the best form of literary composition, it is his opinion, an Arthavāda-like observation, which can be supported but which is not absolutely true.

Following the trend of Vāmana's thought, we have the greatest Sanskrit literary critic, Ācārya Abhinavagupta, claiming Drama as the perfection of literary composition. He says that full Rasa-realisation, रसास्वादस्योत्कर्ष, cannot be had in stray verses, Muktakas, because all the various conditions rousing Rasa, namely, the excitant, the ensuant and the accessory emotional conditions are not fully present there. Therefore, it is only in a full poem or a full story—a Prabandha—that complete Rasāsvāda is possible. Much more than from a Prabandha is the Rasāsvāda complete when a Drama is presented. For, as we said above, Drama tries to give us as great an approach to reality as possible ; as approximate a reproduction of the world as possible.

"तच्च (रसास्वादोत्कर्षकारकं विभावादीनां समप्राधान्यम्) प्रबन्ध एव भवति। वस्तुतस्तु दशरूपक एव। यदाह वामनः –" सन्दर्भेषु दशरूपकं श्रेयः। तद्धि चित्रं चित्रपटवद् विशेषसाकल्यात्।" (का. अ. सू. and वृ० १३, ३०-३१)" *Abhi. Bhā. Gaek.* Edn. I. p. 288.

Therefore it is that while explaining the minor poem or the stray verse (Muktaka), one has to give out the context etc., thereby supplying the conditions among the Vibhāvas etc., which are lacking in the verse itself. The dress, movement and other actions are wanting in a poem and hence these are made up by description. Thus Rasāsvāda is primarily and supremely got only from Drama ; next to it from a Mahākāvya ; and lastly, from the minor poem and the stray verse.

"तद्रूपसमर्पणया तु प्रबन्धे भाषावेषप्रवृत्त्यौचित्यादिकल्पनात्, तदुपजीवनेन मुक्तके। तथा च तत्र सहृदयाः पूर्वापरमुचितमत्र परिकल्प्य 'ईदृगत्र वक्ता अस्मिन्नवसरे' इत्यादि बहुतरं पीठबन्धरूपं विदधते।' *Abhi. Bhā. Gaek.* Edn. I. p. 288.

Abhinava again expresses himself to this effect that Drama is literature *par excellence* because from it only is full Rasa-realisation possible. (p. 292 Gaek. Edn. *Abhi Bhā.*) If we realise Rasa in Kāvya also, it is because of the intrinsic dramatic quality of the poem. The poet's powerful descriptions give such vitality to the narration that the whole poem begins to live like enacted drama before the mind's eye.

"काव्यं तावन्मुख्यतो दशरूपात्मकमेव। + + +
काव्यं च नाट्यमेव। p. 292 *Abhi. Bhā.* Gaek. Edn. I.

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1. Vide p. 286 of my article on *Daśarūpaka*, in *JOR.*, VII, pp. 277-290.

Shortly after Abhinava, Bhoja, the author of the *Śṛ. Pra.*, expressed his view that he regarded the poets and the poems as greater than actors and acting. He says at the very beginning of his work : " Rasa is realised by the audience when presented by clever actors ; or when they are meditated upon as described by poets in their poems. In this respect, things are not so charming when they are seen directly as when they are narrated by men of gifted speech. Therefore, we regard the poets as greater than the actors ; their poetry, (poem or text of the Drama) as greater than acting."

"स (रसः) च अनुभवैकगम्यत्वाद् असर्वविषयत्वाच्च दुरवसेयः । सम्यगभिनयेषु वा विदग्ध शैलूषैः प्रदर्श्यमानः सामाजिकैरवधार्यते । प्रबन्धेषु वा महाकविभिः यथावद् आख्यायमानः विदुषां मनीषाविषयमवतरति ।

तत्र न तथा पदार्थाः प्रत्यक्षेण प्रतीयमानाः स्वदन्ते, यथा वाग्मिनां वचोभिरावेद्यमानाः ।

तदाह—

अत्थणिवेसा णवि तह चित्तविआसं कुणन्ति सच्चविआ ।
जह उण ते उंमिल्लन्ति सुकविवआहिं सुसीसंता ॥"
[अर्थनिवेशाः नापि तथा चित्तविकासं कुर्वन्ति दृष्टाः[1] ।
यथा पुनस्ते उन्मीलन्ति सुकविवचोभिः कथ्यमानाः ॥]

अतोऽभिनेतृभ्यः कवीनेव बहुमान्यामहे; अभिनयेभ्यश्च काव्यमेवेति ।"

Śṛ. Pra. Mad. MS. Vol. I, Chap. 1. pp. 3-4.

Sanskrit Alaṁkāra Śāstra has no separate name for the dramatist ; he is also Kavi, poet ; drama also is called poetry, Kāvya. Bhoja here says that he prefers poets and poetry to actors and acting. The art of giving the reality before us through action, Bhoja considers, is not so great as the art of the poet-dramatist who wrote the drama and made it sufficient for Rasa-realisation, even without the aid of the actor's art coming in to interpret or aid or supplement the poet's art in the Drama.

When Bhoja says that things are not so charming when seen actually as when they are received, touched by the magic of those who are gifted in speech, what strikes us on the surface is that Bhoja is here distinguishing Nature and Art and that he is discussing the question of the former becoming the latter through the process called representation. But what Bhoja really tries to distinguish here is, as can be seen from his conclusion, the actual ocular witnessing of a drama from the text of the drama which is the work of the poet's genius. So it is that he concludes that he esteems the poet and his drama more than the actor, the producer, their acting and stage machinery. This position, however, differs only slightly from that of Bharata and Abhinavagupta. Nāṭya means the *enacted* drama and so it is that Bharata devotes

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1. " सच्चविआ " in the Gāthā is translated into " दृष्टाः " in Sanskrit, on the basis of Lakṣmīdhara's *Ṣaḍbhāṣācandrikā*, p. 197 giving " सच्चवइ " as an Ādeśa for " पश्यति ". " Dṛṣṭāḥ " fits in with the sense.

attention to the building of the theatre, to musical accompaniment, to action and to the delivery of the speech. Otherwise he could have stopped with Rasa, Kāvyabandha and the Daśarūpaka chapters. When Abhinava says that it is from Drama that complete Rasa-realisation is got, he means the *enacted* drama ; for he speaks here of the make-up, the intonation (Kāku) in the delivery of the speech etc. But the Sanskrit critics are not so uncritical like some European critics as to say that the dramatist is nothing ; that the dramatist's glory is in finding out his actor to interpret his play and that acting, the stage paraphernalia, theatre architecture etc., are more important than dramatic poetry or literature.

The question has been long discussed in the West. Fortunately we have a fine article by J. E. SPINGARN on this very subject, giving us definite details on this very question, the title of the essay however being "Dramatic Criticism." First of all, it should be remembered that our Aristotle, namely, Bharata, dealt with drama not only as the art of the genius called poet but also as the art, in part, of the producer and actors. Bharata speaks of the appropriateness of dress ; the Nepathya-rasa is one kind of Rasa, says Mātṛgupta ;[1] but Bharata views that question as settled that drama is first the art created by the poet-dramatist and then the art presented by the actors. A serious controversy as seen in the West whether it is not the art only of the actor, whether it is not more an art of the actor than of the poet-dramatist or whether it is, as held by the other extremists, purely an art of the poet-dramatist, never faced the Sanskrit writers. Bharata's followers and commentators answered the question most sanely. Before coming to this answer, as seen in the works of Abhinava and Bhoja, we shall survey the views of the European critics.

Aristotle himself was responsible for starting the discussion. For he held the view that Tragedies might be acted and effectively too, but acting, dress etc., have really nothing to do with the greatness of the tragedy. Of Āhārya-abhinaya, dress and scenery, he said : "This has an emotional attraction of its own, but of all the parts it is the least artistic and connected least with the art of poetry. For the power of tragedy, we may be sure, is felt even apart from representation and actors. Besides, the production of spectacular effects depends more on the art of the stage mechanist than on that of the poet." In chapter xiv he said that a great drama need not be acted at all and can affect us even as it is read. Surely it is only inferior drama that needs light effects and spectacular scenery. Aristotle said : "For the plot ought to be so constructed that even without the aid of the eye, he who hears the tale will thrill with horror and melt with pity at what takes place." Again in chapter xxvi, he said that tragedy like Epic Poetry produced its true effect even without action ; it revealed its power by mere reading.

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1. Quoted by Rāghava Bhaṭṭa in his commentary on the *Śākuntala*.—See p. 113, Vol. XI, *JOR*, Madras, my article on Number of Rasas.

One Lodovico Castelvetro, an Italian scholar who translated Aristotle with a critical commentary in A.D. 1570, disagreed with Aristotle. He said :

(*i*) It is not true that tragedy produces equal effect when read as well as when acted.

(*ii*) When acted, learned and ignorant alike follow it, whereas only the learned can follow and appreciate it by merely reading it.

(*iii*) Drama is for the stage, to be acted, and this fact shall form the basis of any dramatic theory.

This at least, Castelvetro said that when a dramatist wrote a drama he had to keep in view that it was to be acted before an audience. He granted that the cultured could feel its power by mere reading but he opined that acting the drama is the general rule, for all the world is not cultured. Another writer named Didetort went further and said in his work called "Entretiens" that the essential part of the play was not created by the poet at all but was created by the actor. Still further went the playwright, GRILLPARZER who attacked the "read drama", with relentless contempt for all fine writing, poetry, soliloquy etc., which, according to him, did not contribute to action. He considered that there can be no distinction between the theatrical and the dramatic. Then there was the age of "theatricalism rampant" beginning in France in the middle of the nineteenth century. SPINAGRAN characterises this stage of dramatic criticism as "dramatic materialism".

As against this opinion, coming down to modern times from Castelvetro, there was a persistent view, promulgated by Aristotle himself, as pointed out above, which did not condemn stage, action, producer and actor but gave them their proper place, which was however only next to that of the poet-dramatist who created the Drama. And this view agrees perfectly with that of Bharata and Abhinava and other Sanskrit writers. Bharata, by his encyclopædic treatment of 'Drama' as well as of 'Theatre', took into consideration both the poet and the actor.[1] Abhinava, his greatest exponent, says that Drama is the greatest form of literary art, for, from Drama alone is complete Rasa-realisation possible. Only when actors take parts and speak with appropriate dress, accent etc., do all emotional conditions get fully presented i.e., in Abhinava's language, the Sama prādhānya, equal importance, of Vibhāvas (excitants and object of emotion) Anubhāvas (ensuants) and Sañcārins (crossing feelings) is had only in the *enacted* drama. The fullest Rasāsvāda—Rasa-āsvāda-utkarṣa—is thus got *first in the enacted drama.* There is some truth in Castelvetro's contention that Drama needs to be enacted if one means to give its joy to the uncultured as well as the cultured. The cultured can, he ac-

1. Bhoja also is not an extremist. Though he considers the text of the Drama, the Kāvya, which is the work of the poet's genuis, as greater than actors and acting, we know from reliable authorities like Śāradātanaya, Śārṅgadeva, Pārśvadeva and other Nāṭya and Saṁgīta writers that Bhoja wrote another work dealing with action and music and other subjects of Nāṭya Śāstra.

cepts, relish a play by merely reading it whereas to the uncultured, presentation of play on the stage by the actors alone carries understanding. Somewhat similar is the position taken by Abhinavagupta. It all depends upon the nature of the audience. Everybody is infected with the emotions when a play is acted but he who can relish it by reading alone must be highly cultured. Says Abhinava that the more a man is Sahṛdaya,[1] the more he is attuned to aesthetic impression from literature by constant literary habit, the more mirror-like his heart is as a consequence of constant study of property, the more easily is this Rasa roused. Such a Sahṛdaya can enjoy drama even by reading it. Even when stray verses are read he quickly understands the setting etc., his mind fills up the missing emotional conditions, and he enjoys it completely ; whereas for another of a less cultured and less attuned heart, a lot of prefatory explanation is necessary to make the stray verse relishable. Similarly a drama also, if it has to be understood by less cultured souls by mere reading, has to be explained.

"किन्तु समप्राधान्य एव रसास्वादस्योत्कर्षः। तच्च प्रबन्ध एव भवति, वस्तुतस्तु दशरूपक एव। यदाह वामनः—'सन्दर्भेषु दशरूपकं श्रेयः। तद्धि चित्रम्। चित्रपटवद् विशेषसाकल्यात्' (I–iii ३०-३२)। तद्रूपसमर्पणया तु प्रबन्धे भाषावेषप्रवृत्त्यौचित्यादिकल्पनात्, तदुपजीवनेन मुक्तके। तथा च तत्र सहृदयाः पूर्वापरमुचितं परिकल्प्य 'ईदृगत्र वक्ता अस्मिन्नवसरे' इत्यादि बहुतरं पीठबन्धरूपं विदधते। तेन ये काव्याभ्यासप्राक्तनपुण्यादिहेतुबलात् [इति] सहृदयाः, तेषां **परिमिताविभावाद्युन्मीलनेऽपि** परिस्फुट एव साक्षात्कारकल्पः काव्यार्थः स्फुरति। **अत एव तेषां काव्यमेव प्रतीत्युत्पत्तिकृद् अनपेक्षितनाट्यमपि**।" *Abhi. Bhā.* Chap. VI, p. 288, Gaek. Edn. I.

Even in the case of the Sahṛdayas, there are times when their hearts are turbid and minds distracted—Kaluṣa vikṣipta. So much so that not only do the dramas not infect them when read but they do not, even when enacted. Therefore it is that the Sanskrit critics first posit that to appreciate poetry and drama one has to be first of all a Sahṛdaya ; and not all are Sahṛdayas ; secondly even Sahṛdayas are not influenced by drama when they are distracted. Abhinava says that it is to remove such distractions, to increase receptiveness and even to make an Ahṛdaya into a Sahṛdaya that the preliminaries, music and other operatic elements, and the peculiar atmosphere of the decorated theatre are intended. "Nija sukhādi vivaśībhāva" is a *vighna* or obstacle to Rasa-realisation and it has to be removed by music etc.

"निजसुखादिविवशीभूतश्च कथं वस्त्वन्तरे संविदं विश्रामयेदिति तद्रूपप्रत्यूहव्यपोहनाय प्रतिपदार्थनिष्ठैः साधारण्यमहिम्ना सकलभोग्यत्वसहिष्णुभिः शब्दादिविषयमयैः आतोद्यगानविचित्रमण्डपविदग्धगणिकादिभिः उपरञ्जनं समाश्रितं, येन अहृदयोऽपि सहृदयवैमल्यप्राप्त्या सहृदयीक्रियते।"
Abhi. Bhā. Gaek. Edn. I. pp. 282-283.

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1. The Sahṛdaya, Abhinava defines, as one whose heart has been made transparent (receptive) like mirror by constant 'chewing' of poetry and who is therefore able to become immediately the emotion that is portrayed.

"येषां काव्यानुशीलनाभ्यासवशाद् विशदीभूते मनोमुकुरे वर्णनीयतन्मयीभवनयोग्यता ते हृदयसंवादभाजः सहृदयाः।" *Locana* on *Dhva. Ā.* p. 11.

Therefore greater is the appeal of drama ; greater in degree in the heart of a Sahṛdaya ; and greater in respect of the numbers of people to whom appeal is made. For the uncultured as well as the cultured (as well as the cultured who are not receptive in mind by their individual cares) are able to enjoy the drama when it is enacted.

"—इति न्यायेन सुतरां निर्मलीकरणम् । अहृदयानां च तदेव नैर्मल्याधायि ।"

Abhi. Bhā. Gaek. Edn. I. p. 288.

It is on this score that drama is the best form of literary composition.

The drama is called Dṛśya, that which is seen, only so long as it is acted. But when it is not acted and is capable of being enjoyed by mere reading, it is simply Kāvya. Bharata uses the word Kāvya often to mean the text of the drama. The name Nāṭya refers to the Kāvya in a certain dramatic form, dialogues, division into acts etc. and when it is enacted. The vocabulary of the Sanskrit critic has significantly no word for dramatist as distinguished from poet. To him everything is Kāvya, drama as well as epic poem. Drama versus Poetry is a problem as absent in Sanskrit Alaṁkāra Śāstra as Prose versus Verse. All these are Kāvya. What is it in essence? It is expression ensouled by Rasa—वाक्यं रसात्मकं काव्यम् i.e., expression which rouses emotional sympathy in a responsive heart. It is the representation of moods and feelings and this is its eternal, unchanging, essential and fundamental character. It has various forms like epic poetry, drama and lyric. In the drama, poet's explanation, description and narration are omitted and their absence is made up by the addition of the art of acting. For, this, in essence, is the difference between poetry, epic or otherwise, and drama. The one describes the emotional condition ; the other presents the same through the actors.

अनुभावविभावानां वर्णना काव्यमुच्यते ।[1]
तेषामेव प्रयोगस्तु नाट्यं गीतादिरञ्जितम् ॥

SCHLEGEL also said the same thing as regards drama and poetry.[2] He considered drama as dialogue with conflict or change but *without any explanation by the poet.* This lack of explanation makes it necessary that dramatic dialogue to be understood must be aided by the introduction of men, women

1. Quoted in Mahimabhaṭṭa's *V. V.* p. 20.

This is from the point of view of the primary end of Kāvya or Nāṭya namely Ānanda. Even from the point of view of the secondary purpose namely the didactic, the Vyutpatti in the form of Vidhi-Niṣedha, there is no difference between Kāvya and Nāṭya. There is, as Mahima says, only difference in 'means'—upāya. The drama is for educating the duller people whom Kāvya fails to influence. For, as said above, the drama when enacted is understood by less cultured people also. Further music, action etc., make drama a more charming medium of instruction, a sweeter pill to swallow.

"सामान्येन उभयमपि च तत् शास्त्रवद् विधिनिषेधविषयव्युत्पत्तिफलम् । केवलं व्युत्पाद्यजनजाड्याजाड्यतारतम्यापेक्षया काव्यनाट्यशास्त्ररूपोऽयम् उपायमात्रभेदः, न फलभेदः । etc."

p. 20 *Vyakti Viveka,* I.

2. Vide SPINGARN'S essay on Dramatic Criticism.

and scenery ; otherwise an interpreter has to explain the sequences. Bhaṭṭa Tauta points out that Rasa is realised when the emotional conditions of Vibhāvas etc., are powerfully realised ; they can be realised in that manner surely in a drama which depicts to the eye all those conditions rousing the Rasa. Drama gives a Pratyakṣa-sākṣātkāra which is not available from poetry but a powerful poet's expession makes his descriptive and narrative poetry have such life as will equal the life which drama enacted before the eye has. Thus there is little *essential* difference between Kāvya and Nāṭya.

"प्रयोगत्वमनापन्ने काव्ये नास्वादसम्भवः ।"

"वर्णनोत्कलिकाभोगप्रौढोक्त्या सम्यगर्पिताः ।
उद्यानकान्ताचन्द्राद्याः भावाः प्रत्यक्षवत्स्फुटाः ॥"

Bhaṭṭa Tauta quoted in the *Abhi. Bhā.* Gaek. Edn. I, p. 292.

Therefore to the cultured soul of the Sahṛdaya, there is no difference between un-acted drama and poem. When a drama is not acted but yet can be relished as keenly, by mere reading, it is only Kāvya and it is supremely the art of the poet's genius only. It gets its vitality by the genius of the dramatist. A great drama needs no actor, no theatre. Its greatness can be felt by mere reading in a corner of a room. As Aristotle says : "Tragedy like Epic Poetry produces its true effect even without action ; it reveals its power by mere reading." Dryden tells us that it is his ambition to be read which he considers as surely 'the more lasting and nobler design'. A great French scholar, Dacier (end of the seventeenth century) admits that while stage decoration etc., add to the beauty of the play, they make the piece in itself neither better nor worse. In the middle of the next century Voltaire says (in the Notes to the Tragedy of Olympie) : "What has the stage decoration to do with the merit of the poem ? If the success depends on what strikes the eyes we might as well have moving pictures." At the end of the same century, Pye, in his commentary on the Poetics, says that good tragedies affect us as forcibly even while read in a room. Their effect is independent of the stage effect. Lessing, the German writer, in his work on Dramaturgy, expresses himself similarly that "there is no real relation between elaborate scenery or splendid theatrical edifices and great drama itself." Too much emphasis on the stage craft and scenic extravaganza is 'theatricalism rampant'; this has nothing to do with drama. What have these to do with real dramatic worth when critics are of opinion that even such an important accessory as the art of acting itself has little to do with the greatness of the drama whose beauty can be realised even by reading ? He is really a great poet who creates dramas whose influence is had even when he is read. LAMB even says that a great play cannot be properly acted. "A masterpiece is rarely as well represented as it is written ; mediocrity always fares better with the actors." Therefore by Anvaya and Vyatireka, it can be maintained that first and last, a great drama is the creation of the genius of the poet-dramatist. Really great dramas need no acting, and acting, however great, cannot make insipid plays great. According to Bhaṭṭa Tauta, the greater the poet's power

of description, the lesser grows the need for presentation by actors. For Rasa-realisation is had when we see things powerfully living before our eye, physical or mental. And this can be accomplished either by acting and production or by the inherent dramatic power of the piece. If it is not there already as a result of the Prauḍhi of a poet's genius, no amount of Prayoga by actors can create that Pratyakṣāyamānatva. Therefore all Nāṭya is Kāvya, the art of the poet, and not of the actors. So it is that Bhoja says that more than actors and acting, he esteems poets and poetry or drama.

"अतोऽभिनेतृभ्यः कवीनेव बहुमन्यामहे;
अभिनयेभ्यश्च काव्यमेवेति ।"

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CHAPTER VIII

SĀHITYA

'शब्दार्थौ सहितौ काव्यम्'

Bhāmaha I. 16.

I. Introduction.
II. Beginnings : Early history of the concept ; Bhāmaha, Mukula, Pratīhārendurāja, Rājaśekhara and Kṣemendra.
III. Bhoja's conception of Sāhitya.—*Śr. Pra.* & *S. K. Ā.*
IV. Śāradātanaya follows Bhoja.
V. The Sāhityamīmāṁsā ; its interpretation of Sāhitya following Bhoja, in a way ; five stages of Sāhitya.
VI. Kuntaka's definition of Sāhitya.
VII. Bhoja's and Kuntaka's conception of Sāhitya : comparison and contrast : Bhoja's Śabdārthaguṇa-'Sammitatva' compared to Kuntaka's Sāhitya.
VIII. Conclusion : MEYNEL, Vidyādhara, Nīlakaṇṭha dīkṣita, Parāśarabhaṭṭa and Kālidāsa on this Sāhitya.

The concept of Sāhitya had a grammatical origin. It became a poetic concept even as early as Rājaśekhara ; as far as we can see at present, the *Kāvyamīmāṁsā* is the earliest work to mention the name Sāhitya and Sāhitya vidyā as meaning Poetry and Poetics. Even after him, grammatical associations were clinging to the term up to Bhoja's time. Kuntaka, about the time of Bhoja himself, was responsible for divesting Sāhitya of dry grammatical associations and for defining it as a great quality of the relation between Śabda and Artha in Poetry. Sometime afterwards was written by Ruyyaka or Maṅkhuka a work called *Sāhitya-mīmāṁsā,* which was the first work on Poetics to have the name Sāhitya. Afterwards Sāhitya became more common and we have the notable example of the *Sāhitya-darpaṇa* of Viśvanātha.[1]

Sāhitya is derived from the word 'Sahita', "united together". सहितयोर्भावः साहित्यम् । All literature is made of the material of word and sense united together and so also is Poetry. The earliest definitions of Poetry are material, giving us the substance of which Poetry is made, namely, Śabda and Artha. Bhāmaha says :

शब्दार्थौ सहितौ काव्यम् K. A. I. 16.

This is the starting point and no one can ignore this essential element, so long as Poetry is a kind of expression, expressed through the medium of language. So Rudraṭa follows with his indication of the nature of Kāvya—

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1. Vide my article on Kriyā Kalpa, with a Note on the Evolution of the Names of the Alaṁkāra Śāstra in the *JOR.*, Madras. Vol. VIII, part. 2.

ननु शब्दार्थौ काव्यम् and many later writers like Mammaṭa and Vidyānātha define Poetry through Śabda and Artha. Even after the establishment of the Ātman of Poetry, Śabda and Artha were taken as the body of Poetry. The two are inseparable and always go together, the one meaning the other. No literature, no talking even, is possible without the two. But there seems to have been in the early period of Poetics a view on this grammatico-poetic question that of the two elements of Śabda and Artha, the former is more essential and important. It is perhaps to answer this view that Māgha says in his poem, the *Śiśupālavadha,* that a discerning man will pay equal regard to Fate and Self-exertion, and a poet will, to both Śabda and Artha.

शब्दार्थौ सत्कविरिव द्वयं विद्वानपेक्षते। II. 86.

Māgha here emphasises that Śabda and Artha are of equal importance. It is to this same controversy that Bhāmaha refers in chapter I and replies like Māgha.

रूपकादिमलङ्कारं बाह्यमाचक्षते परे।
सुपां तिङां च व्युत्पत्तिं वाचां वाञ्छन्त्यलङ्कृतिम्॥
तदेतदाहुः सौशब्द्यं नार्थव्युत्पत्तिरीदृशी।
शब्दाभिधेयालङ्कारभेदादिष्टं द्वयं तु नः॥

It is immediately after this that Bhāmaha says that both Śabda and Artha, united together, form Kāvya. शब्दार्थौ सहितौ काव्यम्। It is meaningless to emphasise either Śabda only or Artha only, to call the one as Ābhyantara and the other as Bāhya. Quoting the above-given verses of Bhāmaha and knowing full well the complete significance of the immediately following observation of Bhāmaha शब्दार्थौ सहितौ काव्यम्, Kuntaka thus concludes : तेन शब्दार्थौ द्वौ संमिलितौ काव्यमिति स्थितम् V. J. I. p. 10. Earlier also Kuntaka says :[1]

"शब्दार्थौ काव्यम्; वाचको वाच्यं चेति द्वौ संमिलितौ काव्यम्। द्वावेकमिति विचित्रैवोक्तिः। तेन यत्केषाञ्चिन्मतं कविकौशलकल्पितकमनीयातिशयः शब्द एव केवलं काव्यमिति, केषांचिद् वाच्यमेव रचनावैचित्र्यचमत्कारकारि काव्यमिति, पक्षद्वयमपि निरस्तं भवति। तस्माद् द्वयोरपि प्रतितिलमिव तैलं, तद्विदाह्लादकारित्वं वर्तते, न पुनरेकस्मिन्।" V. J. I, p. 7 DE's Edn.

In another way, the very late writer Jagannātha emphasises Śabda to start with, though he includes Artha also in his definition of Poetry. He defines Poetry as *Śabda* that gives such an idea, Artha, as is productive of non-worldly æsthetic bliss when contemplated upon. रमणीयार्थप्रतिपादकः शब्दः काव्यम्. Jagannātha further justifies himself that Śabda it is that is called Kāvya and not Artha also, because we say in the world 'The Kāvya has been read but its Artha has not been understood'. But this is not a strong argument for, in the ordinary speech in the world one adopts a fictitious analysis of a single whole into its parts. The proper attitude however is what Kuntaka has stated, namely, that *both* Śabda and Artha *together* constitute Poetry.

1. See also Namisādhu on Rudraṭa, II, i.

The emphasis on Śabda by a school which considered Artha as Bāhya was perhaps strongly influenced by the grammatical Śabda Brahman philosophy of the *Vākyapadīya* which holds Artha as a Vivarta of Śabda. Bhoja is a great follower of Bhartṛhari and his *V.P.* which is quoted numberless times in the opening chapters of the *Śṛ. Pra.* Bhoja takes trouble to explain that the acceptance of Dhvani does not bring any difficulty regarding the basic tenet that all Artha is the Vivarta of Śabda. He explains Dhvani also as a Śabda Vivarta. (Vide infra, section on Bhoja and Dhvani.) As against this view of Śabda prādhānya, it can be said that the Etymologists or Nairuktas considered the Idea or Artha as chief and Śabda, secondary in importance. Durgācārya on Yāska says :

अर्थो हि प्रधानम्, तद्गुणः शब्दः । p. 3, *Venkatesvara Steam Press Edn.*

It is as a reply to this controversy that Bhāmaha says, शब्दार्थौ **सहितौ** काव्यम् that *both* Śabda and Artha *together* constitute Poetry. This is the first significance of Sāhitya.

The old writers did not go further than defining Poetry as made up of Śabda and Artha, words and ideas. Anything said or written is of this nature and this does not define Poetry or, on the face of it, give us an idea of the nature of the charm in Poetry. The old writers described Poetry as linguistic composition (Śadba and Artha), divided it into Prose and Verse, Sanskrit and Prākṛt, Read and Acted, and so on. But at the same time they realised that Śabda and Artha in Poetry had a special beauty not found elsewhere ; that, to put it briefly, the Śabda and Artha in Poetry had some speciality, Viśeṣa. It is a question of deciding this Viśeṣa that is the problem of Poetics. Some approached the problem from the outer expression, the garb called Śabda and Artha ; some plumbed the content within ; while others emphasised that, whether it be a Viśeṣa of the Śabdārtha or of the content within, everywhere in Poetry, in the Śabdārtha śarīra as well as the Ātman of Rasa and Dhvani, it is the poet's peculiar way, the work of his genius, Kavi Vyāpāra, that is the Viśeṣa. A fine sum up of the poetic theories from this point of view is thus made by Samudrabandha on the *Alaṁkāra Sarvasa.*

"इह विशिष्टौ शब्दार्थौ काव्यम् । तयोश्च वैशिष्ट्यं धर्ममुखेन, व्यापारमुखेन, व्यङ्ग्यमुखेन वेति त्रयः पक्षाः । आद्येऽप्यलङ्कारतो गुणतो वेति द्वैविध्यम् । द्वितीयेऽपि भणितिवैचित्र्येण भोगकृत्त्वेन वेति द्वैविध्यम्[1] । इति पञ्चसु पक्षेषु आद्यः उद्भटादिभिरङ्गीकृतः, द्वितीयो वामनेन, तृतीयो वक्रोक्तिजीवितकारेण, चतुर्थो भट्टनायकेन, पञ्चमः आनन्दवर्धनेन ।" Triv. edn. p. 4.

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1. Both Kuntaka and Bhaṭṭa Nāyaka emphasise Kavivyāpāra but there seems to be an apparent difference. The former's Kavivyāpāra leans towards the old writers' view and approaches from the expression-side arriving at Bhaṇiti-vaicitrya. But Bhaṭṭa Nāyaka's Kavivyāpāra is related by him to the Rasa, to the content-school. But as explained in my paper on writers quoted in the Abhinavabhārati (*JOR.*, Madras, Vol. VI, pp. 212-214), Nāyaka also had much inspiration from Bhāmaha and the old school. As the Locana says, the Bhogakṛtva is preceded by

It is the analysis of this Viśeṣa that engages our attention and it is the main theme in the history of Sanskrit Poetics. That it is some beauty is accepted by all. Replying to Bhaṭṭa Nāyaka, Abhinava says that it is acceptable to him to say that the 'Soul' of Poetry is the realisation of beauty.

"यच्चोक्तं—'चारुत्वप्रतीतिस्तर्हि काव्यस्य आत्मा स्यात्' इति, तदङ्गीकुर्म एव । नास्ति खल्वयं विवाद इति ।"[2]

Śabda and Artha that are 'beautiful', Ramaṇīya, are Kāvya. Within this Rāmaṇīyaka come Alaṁkāra, Guṇa (Rīti included in it), Rasa, Dhvani and Aucitya. These form the speciality of poetic speech, of the relation between Śabda and Artha in Poetry. In ordinary speech, Śabda and Artha are united, *Sahitau*. Without this Sāhitya, no linguistic expression is possible. Then what is the meaning of Sāhitya with reference to Poetry? The Sāhitya meant is one of a special kind, an unusually beautiful relation between Śabda and Artha in Poetry.

"ननु च वाच्यवाचकसंबन्धस्य विद्यमानत्वात् एतयोः न कथञ्चिदपि साहित्यविरहः, सत्यमेतत् । किन्तु विशिष्टमेवेह साहित्यमभिप्रेतम् ।" Kuntaka *V. J.* p. 10.

Poetry is speech *par excellence;* and *Sāhitya,* relation *par excellence.* Thus to begin with, the word Sāhitya meant only the mere union of Śabda, the expresser, and Artha, the expressed—*Vācya vācaka sambandha.* This means correctness and purity of grammar on the one hand and logical sensibility on the other. Taking Śabda and Artha united as Kāvya, the early writers examined the varieties of Śabda, different languages, different kinds of words as Noun, Verb, Preposition etc., and sentences made up of words (पदसमूहात्मकवाक्य) and of types of compositions made up of Vākyas, like the Sargabandha, Nāṭaka etc. This analysis pertains to Śabda and is had in the first chapters of the works of Bhāmaha and Daṇḍin. But there is no trace of any analysis of the Artha in Poetry in the texts of these two writers. The first writer who began to talk of more varieties of Artha than one, in Poetry, is Udbhaṭa according to the evidence of the *Dhvanyāloka* and the *Locana.* Analysis of Artha in Poetry begins here. In his *Bhāmaha*

Bhāvakatva which Abhinava says, as far as Kāvya is concerned, is due to certain elements of beauty in *expression,* Śabdārtha, namely, Guṇas and Alaṁkāras.

भावकत्वमपि समुचितगुणालङ्कारपरिग्रहात्मकमस्माभिरेव वितत्य वक्ष्यते । *Locana* p. 70.
It is to this view of Bhaṭṭa Nāyaka that Abhinava refers in his *Abhi. Bhā.*

अन्ये तु काव्येऽपि गुणालङ्कारसौन्दर्यातिशयकृतं रसचर्वणमहुः । p. 292, Gaek. Edn. I.
If it is so, Nāyaka's view is not far distant from that of Kuntaka and of the old schools which defined the Viśeṣa as a 'Dharma'. The difference between the three schools as analysed by Samudrabandha is that while the first sticks to the expression, the third to the expressed, the second comprehending both the expression and the expressed, emphasises the peculiar poetic activity of the poet's genius which shapes everything.

2. Vide my paper Kriyā Kalpa and the Evolution of the Other Names of the Alaṁkāra Śāstra, above referred to; the section on Saundarya and Cārutva.

vivaraṇa, while commenting upon Bhāmaha, I. 9. शब्दश्छन्दोऽभिधानार्थः Udbhaṭa tries to interpret the two words Śabda and Abhidhāna as distinct and points out that in Poetry, besides the primary sense of the words, there is a second sense which is the secondary meaning.

"—तथापि गुणवृत्त्या काव्येषु व्यवहारं दर्शयता ध्वनिमार्गो मनाक्स्पृष्टो (ऽपि न) लक्ष्यत इति परिकल्प्यैवमुक्तम्—।" *Dhva. Ā.* p. 10.

'**दर्शयतेति** । भट्टोद्भटवामनादिना । भामहोक्तं 'शब्दश्छन्दोऽभिधानार्थः' इत्याभिधानस्य शब्दाद् भेदं व्याख्यातुं भट्टोद्भटो बभाषे 'शब्दानामभिधानमभिधाव्यापारः, मुख्यो गुणवृत्तिश्च' इति, वामनोऽपि 'सा सादृश्यात् लक्षणा वक्रोक्तिः' इति।" *Locana,* p. 10.

Udbhaṭa thus mentioned the Amukhya or Gauṇa Artha and Vāmana definitely speaks of Lakṣaṇā which gives the secondary meaning as underlying the beauty in certain expressions. Soon critical circles discovered the third and greatest variety of Artha, the suggested idea—ध्वनि or व्यञ्यमान अर्थ. Taking Śabda and Artha together, *i.e.,* the two in Sāhitya, and leaving aside the grammatical aspects of their mutual relation, it was found out that in Poetry the relation between the two consisted of some beauty analysable into Alaṁkāra, Guṇa etc. In such a manner, in course of time, Sāhitya which at first meant only the inevitable grammatical and logical relations between Śabda and Artha in any kind of linguistic expression came to mean those things which form the distinguishing characteristics of Poetry as different from the other utterances. Soon Sāhitya came to be used as a synonym of Poetry.

We do not know when and how exactly the word Sāhitya came into existence and came to be used in the sense of Poetry. We have an old verse which uses the name Sāhitya for Poetry :

साहित्यसङ्गीतकलाविहीनः साक्षात्पशुः पुच्छविषाणहीनः ।

but its date is not decided. In Bhāmaha we have only the qualifying adjective 'Sahitau' from which Sāhitya is derived. सहितयोर्भावः साहित्यम् । Mukula uses the word. (Pp. 21-22)

पदवाक्यप्रमाणेषु तदेतत् प्रतिबिंबितम् ।
यो योजयति **साहित्ये** तस्य वाणी प्रसीदति ॥

Commenting on this, he himself mentions Sāhitya twice as a Śāstra (Poetics) along with Mīmaṁsā, Vyākaraṇa and Tarka. Mukula's pupil and commentator on Udbhaṭa, Pratīhārendurāja, while describing his Guru in the closing verse of his commentary on the *K.A.S.S.* mentions the word in the sense of Poetics. साहित्यं श्रीमुरारेः । In Rājaśekhara's *K.M.* we find Sāhityavidyā meaning Poetics as one of the Vidyās. पञ्चमी साहित्यविद्या इति यायावरीयः । सा हि चतसृणामपि विद्यानां निष्यन्दः । He explains Sāhitya derivatively as the Vidyā of Śabda and Artha placed together in the proper manner.

"शब्दार्थयोर्यथावत् सहभावेन विद्या साहित्यविद्या ।" *K. M.* p. 5.

In section 3, describing the legend of Kāvya Puruṣa and his descent into the world, Rājaśekhara mentions Sāhitya-vidyā as the spouse of Kāvya Puruṣa.

"—तदेतस्य (काव्यपुरुषस्य) वशीकरणं कामपि स्त्रियं सृजामीति विचिन्तयन्ती **साहित्य-विद्यावधू**मुदपादयत्, आदिशच्चैनां-एष ते रुषा धर्मपतिः पुरः प्रतिष्ठते, तदनुवर्तस्व, एनं निवर्तय च।"

From the first quotation it appears that by Rājaśekhara's time it is definitely settled down in books that Sāhitya is synonymous with Poetry or Poetics. Abhinava's pupil, poet and critical writer, Kṣemendra, uses Sāhitya twice as meaning Poetics, the subject which he studied under Abhinava.

श्रुत्वाभिनवगुप्ताख्यात् **साहित्यं** बोधवारिधेः ।
आचार्यशेखरमणेः विद्याविवृतिकारिणः ॥ *Bṛhatkathāmañjarī* p. 260.

It is only when we come to the eleventh century that we see the concept of Sāhitya entering into its 'Bhāgya daśā'. It begins to loom larger and gets two exponents for itself, one in Malwa and another in Kashmir, Bhoja and Kuntaka, two of the names among first rank Ālaṁkārikas who must be specially noticed in a history of Sāhitya. It is striking that both Bhoja and Kuntaka start with Bhāmaha's definition—शब्दार्थौ सहितौ काव्यम्. Before we compare and contrast the two expositions of Sāhitya by Bhoja and Kuntaka, we shall see what Bhoja means by that term.

We have already said that Poetry being speech supreme, Sāhitya is between the two parts of language—Śabda and Artha—relation supreme. Thus, Sāhitya first means all linguistic expression and the general and inevitable grammatical and logical relations between word and sense; and then it means Poetry and the poetic relations between the two. Bhoja means by Sāhitya both kinds of relation and he not only deals with Poetry but with language also. At the lower levels, lies language with its general Sāhitya; higher up the language has risen above itself and has bloomed into Poetry and here, the Sāhitya is poetic relation between word and sense. Bhoja defines Kāvya as the Sāhitya or unity of word and sense.

"तत् (काव्यं) पुनः शब्दार्थयोः साहित्यमामनन्ति । तद्यथा–'शब्दार्थौ सहितौ काव्यम्' इति ।
It is to a treatment of this Sāhitya of Śabda and Artha that the *Śṛ. Pra.* is devoted. Bhoja calls his work itself *Sāhitya Prakāśa* in chapter xi.

यस्मिन्नशेषविद्यास्थानार्थविभूतयः प्रकाशन्ते ।
संहृत्य, स **साहित्यप्रकाश एतादृशो** भवति ॥
Chap. xi, p. 430. *Śṛ. Pra.*, Vol. II.

The scheme of the whole work is contained in the definition, "Śabdārthau sahitau kāvyam" and under the edifice of the *Śṛ. Pra.* lies the foundation and system called Sāhitya. This has been already pointed out by me in

a previous section. Sāhitya is thus defined by Bhoja : It is the relation between Śabda and Artha and is of twelve kinds. Eight of these twelve Sāhityas can be called general and the last four are special and can be classed as the poetic Sāhityas.

किं साहित्यम्? यः शब्दार्थयोः संबन्धः। स च द्वादशधा, अभिधा, विवक्षा, तात्पर्यम्, प्रविभागः, व्यपेक्षा, सामर्थ्यम्, अन्वयः, एकार्थीभावः, दोषहानम्, गुणोपादानम्, अलङ्कारयोगः रसावियोगश्चेति।"

Again, at the beginning of chapter vii which begins the treatment of Sāhitya, Bhoja repeats these twelve-fold relations between Śabda and Artha as constituting Sāhitya.

"तत्र अभिधा-विवक्षा-तात्पर्य-प्रविभाग व्यपेक्षा–सामर्थ्य–अन्वय–एकार्थीभाव–दोषहान-गुणोपादान-अलङ्कारयोग-रसावियोगरूपाः शब्दार्थयोः द्वादश सम्बन्धाः साहित्यमुच्यते।

Vol. I, p. 428, *Śṛ. Pra.*

Even the earlier work of Bhoja, the *S.K.Ā.*, contains indications of this conception of Sāhitya of Bhoja. The first verse of the work ध्वनिर्वर्णाः पदं वाक्यम् etc. covers part of contents of chapters i-vi of the *Śṛ. Pra.* and the second verse of the *S.K.Ā.* gives the last four-fold poetic Sāhitya, दोषहान, गुणादान, अलङ्कारयोग and रसावियोग or रसान्वय; commenting on the above-said first verse of the *S. K. Ā.*, Ratneśvara who is acquainted well with *Śṛ. Pra.* says :

"तदयमत्र तात्पर्यसंक्षेपः—साहित्यस्वरूपनिरूपणाय किल एष ग्रन्थारम्भः। साहित्यं च शब्दार्थयोः संबन्धः। तत्र शब्द एव क इत्यपेक्षायामयं विभागो ध्वनिरित्यादि। अर्थस्तु स्तम्भकुम्भादिलक्षणः लोके शास्त्रे च प्रसिद्धः। सम्बन्धः कश्चिदनादिः। **सर्वस्वायमानस्तु** संबन्धः नान्यत्रेति अस्मिन्नायतते। स चतुर्विधः—दोषहानम्, गुणोपादानम्, अलङ्कारयोगः रसाभि (वि)योगश्चेति।"

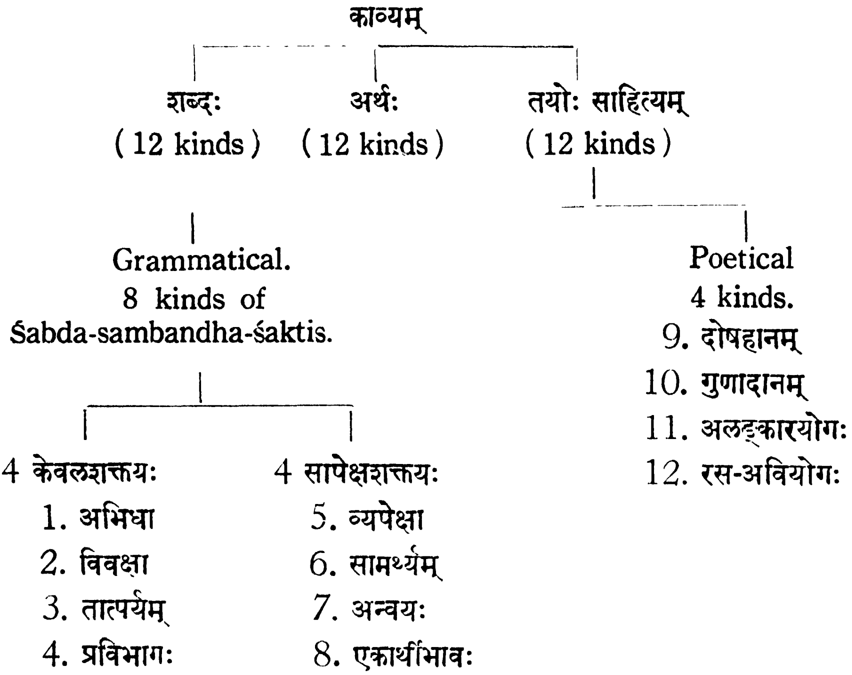
Ratneśvara on *S.K.Ā.* I, 1.

"निर्दोषं गुणवत्काव्यम् अलङ्कारैरलङ्कृतम्। रसान्वितं कविः कुर्वन् कीर्तिं प्रीतिं च विन्दति"

S.K.Ā. I, 2.

There is the well-known eternal, external grammatical relation between Śabda and Artha but these are subjects pertaining to grammar. As far as Poetry is concerned, the relation is of a superior kind, *Viśiṣṭam Sāhityam* as Kuntaka says, or *Sarvasvāyamānaḥ sambandhaḥ* as Ratneśvara says. Sāhitya is thus really the poetic relation only ; or rather it is necessary to investigate the poetic Sāhitya only, leaving aside the well-known external Sāhitya. But, with a suggestion of the historical origin of the concept of Sāhitya in grammar, and, as in most places, writing here also under the great influence of the Śāstra of grammar, Bhoja takes at first Sāhitya as merely relation between Śabda and Artha and includes under it two sets of relations, grammatical and poetical. Among the eight grammatical relations, four are classed together

as Kevala-śabda-sambandha-śaktis and the other four as Sāpekṣa-śabda-sambandha-śaktis. The following table gives these classifications at a glance.



The first eight are called Śabda-sambandha-śaktis. Abhidhā comprises the three Vṛttis, Mukhyā, Gauṇī and Lakṣaṇā. Vivakṣā is of three kinds—Kākvādi-vyaṅgyā, Prakaraṇādi-vyaṅgyā and Abhinayādi-vyaṅgyā. In Tātparya is included the Pratīyamāna and Dhvani. (See below, section on Bhoja and Dhvani). These eight Śabda-sambandhas are treated of in chapters vii and viii. Poetic Sāhitya begins in chapter ix.

We remarked above how it is worth while in a work on Poetics to investigate into this Poetic Sāhitya only, leaving out the Vācya-vācaka-sambandha as very well known. Ratneśvara also opines so. But Bhoja has taken the grammatical relation also as Sāhitya. As if this is not enough, he confuses us more by contradicting himself at the opening of chapter ix by restricting the name Sāhitya to the first eight grammatical and logical relations. He separates the last four, does not call them Sāhitya and introduces them newly as factors which secure goodness of expression—Samyak prayoga or Prayoga-arhatā.

"तत्र अभिधाविवक्षादिभिः निरूपिते शब्दार्थयोः साहित्ये, वाक्यस्य प्रयोगयोग्यता, प्रयोगानर्हता च निश्चीयते। यदाह–'एकश्शब्दः सम्यक् प्रयुक्तः स्वर्गे लोके कामधुक् भवति'। दुष्प्रयुक्तः पुनरधर्माय संपद्यते। **सम्यक्प्रयोगश्च** तदा उपपद्यते, यदा दोषहानम् गुणोपादानम्, अलङ्कारयोगः, रसावियोगश्च भवति।" p. 144, Vol. II, *Śr. Pra.*

This contradicts the statement that all the twelve relations form Sāhitya. There is yet another contradiction which appears at the very beginning of the *Śr. Pra* where Bhoja defines *Poetry* as the Sāhitya between Śabda and Artha.

"तत् (काव्यं) पुनः शब्दार्थयोस्साहित्यमामनन्ति । तद्यथा-'शब्दार्थौ सहितौ काव्यम्' इति।"

This would mean that Sāhitya is neither the sum-total of all the twelve relations, grammatical and poetical, nor the sum-total of the first eight only but that it is only the four-fold poetic relation of Doṣa-hāna, Guṇādāna, Alaṁkāra-yoga, and Rasa-aviyoga,—a view that will correspond to that of Kuntaka and Ratnesvara. The second view of Sāhitya that it is the sum-total of the eight Śabda-sambandha-śaktis is the view of the work called *Sāhityamīmāṁsā* which we shall notice presently.

Bhoja wrote without a systematically thought-out unitary idea of Poetry. He borrowed from all, accepted all and somehow accommodated every writer from Bhāmaha to Ānandavardhana and the Daśarūpakakāra in his big berth of *Śr. Pra.* Bhoja accepted Alaṁkara as expounded by Bhāmaha and Daṇḍin. Following the former, he took his stand on his definition of Poetry, "Śabdārthau sahitau kāvyam." Following the latter, he completely incorporated the *Kāvyādarśa* into his own work. He followed Vāmana on Guṇas and their relations to Alaṁkāras. As a matter of fact, the chapter heads, Doṣa-hāna and Guṇādāna, are taken from Vāmanā's Sūtra, स दोषगुणालङ्कारहानादानाभ्याम्। I, 1.3. He follows Bhāmaha in another respect also, i.e., in considering all Alaṁkāras to be of the form of Vakrokti. (See below section on Alaṁkāra and on Vakrokti.)

"अस्मिन् सति सर्वालङ्कारजातयो वक्रोक्त्यभिधानवाच्याः भवन्ति ।

तदुक्तम्—

वक्रत्वमेव काव्यानां परा भूषेति भामहः ।

श्लेषः पुष्णाति सर्वासु प्रायो वक्रोक्तिषु श्रियम् ॥ *Śr. Pra.* Vol. II, p. 372.

Following both Bhāmaha and Daṇḍin, Bhoja considers Rasas and Guṇas also as Alaṁkāras.

"एवमवस्थापिते गुणरसतदाभासभावानामलङ्कारत्वे षट्प्रकारोऽलङ्कारसङ्करः सम्भवति ।"
Śr. Pra. Vol. II, p. 388.

(See also Pp. 612-3 S.K.Ā. See also below sections on Guṇa, Alaṁkāra, and Rasa). Bhoja then follows Vāmana and says that, of the two, Guṇa and Alaṁkāra, the former is more important. He quotes the two verses of Vāmana on this point.

"तत्र च गुणोपादानालङ्कारयोगयोः गुणोपादानं गरीयः । अतः तदेव प्रथममुच्यते । यदाह—यदि भवति वपुश्च्युतं गुणेभ्यः" etc. etc., (Vāmana) | *Śr. Pra.* Vol. II, p. 211.

"गुणयोगस्तयोर्मुख्यः गुणालङ्कारयोगयोः ।"—*S.K.Ā* I, 59, p. 42.

As a follower of the Rasa-school also, he considers that the last aspect of Sāhitya called Rasa-aviyoga or non-divorce from Rasa is the most important. It is the greatest factor of beauty in Kāvya and the three preceding it, only serve it.

"निर्दोषस्य गुणवतोऽलङ्कृतस्य काव्यशरीरस्य कामिनीशरीरस्येव शोभातिशयनिष्पत्तौ रसावियोग एव प्रकृष्ट उपयोगी ।" *Śr. Pra.* Vol. II, p. 352.

In the *S.K.Ā.*, among the three Uktis which comprehend the whole field of Poetry, namely, Svabhāvokti, Vakrokti and Rasokti, he assigns the greatest place to Rasokti.

वक्रोक्तिश्च रसोक्तिश्च स्वभावोक्तिश्च वाङ्मयम् ।
सर्वासु ग्राहिणीं तासु रसोक्तिं प्रतिजानते ॥—*S.K.Ā.* V, 8.

He also adopts as much as possible verses of Ānanda, which subject I have separately examined in a further section on Bhoja and Ānanda. This, in brief, is the plan by which Bhoja improvises a system called Sāhitya, in which is envisaged his conception of Poetry as speech made more attractive by four factors, namely, absence of grammatical, logical and literary flaws (*Doṣahāna*), securing of stylistic qualities of Śleṣa etc., which are of prime importance and which must necessarily be present (*Guṇādāna*), adornment with Alaṁkāras which is optional and is intended for further beautification (*Alaṁkāra-yoga*), and above all, seeing that no part of Poetry is devoid of Rasa (*Rasa-aviyoga*). This is his definition of Poetry also :

निर्दोषं गुणवत्काव्यम् अलङ्कारैरलङ्कृतम् ।
रसान्वितं कविः कुर्वन् कीर्तिं प्रीतिं च विन्दति ॥—*S.K.Ā* I, 2.
'एतेन काव्यलक्षणमपि कटाक्षितम् ।" —Ratneśvara on the above.

Thus, if it can be granted that there is some thought-system of Poetics in Bhoja's *Śṛ. Pra.*, it must be this system of Sāhitya.

Śāradātanaya, in his *Bhāvaprakāśa* (chapter vi, p. 145, Gaek. Edn.) follows Bhoja's conception of Sāhitya. He gives the twelve-fold Sāhitya in a clear, classified and succinct manner. The three-fold classification of the twelve relations indicated by us above is also made by him. The verses in the *Bhā. Pra.* on pp. 145-152 form a good metrical summary of chapters vii-ix of Bhoja's *Śṛ. Pra.*

वाक्यार्थत्वं (रसस्य) च शब्दार्थसंबन्धादवगम्यते ।
संबन्धो द्वादशविधः स्मृतः शब्दार्थयोर्बुधैः ॥
द्वादशधा सम्बन्धः शब्दस्यार्थस्य यस्स साहित्यम् ।
त्रिस्कन्धः स चतुर्भिस्तनुभिस्स्यात् चतुर्भिश्च ॥
वृत्तिर्विवक्षा तात्पर्यप्रविभागाविहोदितौ ।
ततो व्यपेक्षासामर्थ्यान्वयाश्चैकार्थभावना ॥
दोषहानं गुणादानं तथालङ्कारयोगिता ।
रसावियोग इत्येते संबन्धाः कथिता बुधैः ॥—p. 145.

See also Mr. K. S. RAMASWAMY SASTRI'S Introduction to the Gaek. Edn. of this *Bhā Pra.* pp. 42-43. Following the phraseology of the (anti-Dhvani) Tātparyavādins headed by the Daśarūpakakāra, Śāradātanaya calls here Rasa the Vākyārtha, towards the comprehension of which the Padārthas named Bhāvas help. The Vibhāvas etc., are 'Vākyārthapara', i.e., Rasapara. Their Tātparya is Rasa, the Vākyārtha. Bhoja follows Dhvani as well as Tātparya, reconciling the two somehow and uses the phraseology of Padārtha-vākyārtha for Bhāvas and Rasas.

"किन्तु अन्यपरतया ते (विभावादयः) उपादीयमानाः तत्रैव न्यग्भवन्ति । न वाक्यार्थप्रतिपत्तौ पदार्थाः पृथक् स्फुरन्तीति ।"—*Śr. Pra.* Ch. XI.

Śāradātanaya, who follows Bhoja, says that this Vākyārtha of Rasa is got at by the Sambandha between Śabda and Artha.

काव्यादिबन्धबद्धस्य रसस्य स्थायिनोऽपि च ।
वाक्यार्थत्वं च शब्दार्थसंबन्धादवगम्यते ॥
संबन्धो द्वादशविधः स्मृतः शब्दार्थयोर्बुधैः ।—p. 145.

This Sambandha helping the manifestation of the Vākyārtha of Rasa is the twelve-fold Sāhitya of Bhoja, out of all of which Bhoja himself says that the last, namely, Rasa-aviyoga is the most important. Bhoja says that it is for securing Rasas that such Guṇas as Kānti, the absence of such flaws as Grāmyatā, the adding of such Alaṁkāras as Kaiśikī vṛtti and Vaidarbhī rīti etc., are resorted to by poets.

"तयोः वाक्यविषयः (रसावियोगः) अश्लील–अमङ्गलघृणावदर्थं ग्राम्यम् इत्यादि दोषहानेन, दीप्तरसत्वं कान्तिः इत्यादिगुणोपादानेन कैशिकीवैदर्भ्याद्यलङ्कारयोगेन च etc.— ।"
Śr. Pra. Mad. MS. Vol. II, p. 356, Ch. XI.

Thus according to Bhoja, the Vaiśiṣṭya of Śabda and Artha (in Samudrabandha's terminology), which is responsible for making ordinary Śabdārtha into Kāvya (*Viśiṣṭau śabdārthau kāvyam*), is Sāhitya. If the Alaṁkāra-school and the Guṇa-rīti school define the peculiarity (Viśeṣa) about Poetry by 'Dharma', if Kuntaka's Vakrokti defines it as a Kavi-vyāpāra, if Ānanda's system defines it by the suggested Rasa, Bhoja, whose position contradicts that of none, arranges all the views suitably and says that the Viśeṣa is Sāhitya which comprehends all these—Alaṁkāra, Guṇa-rīti, Dhvani and Rasa. Kāvya is Śabda and Artha with a special kind of beauty, Śobhā, i.e., the Vaiśiṣṭya or Viśeṣa of Samudrabandha. The Kāvya-śarīra is the point from which Bhoja studies Kāvya. Kāvya is understood as 'Śabdārtha', शरीरं तावदिष्टार्थव्यवच्छिन्ना पदावली ' of Daṇḍin is accepted. The Śobhā of the Śarīra of Śabdārtha is due, in Bhoja's opinion, to the absence of flaws, the presence of excellences, the addition of ornaments, and the non-divorce from emotion. Of these, the first is the negative element of Śobhā in the form of absence of flaws. Regarding the other three, Bhoja completely follows Daṇḍin, his greatest Guru, quotes his text काव्यशोभाकरान् धर्मानलङ्कारान्प्रचक्षते and says that whatever is responsible for the charm in the Śabdārtha of Kāvya is Alaṁkāra, be it Guṇa, Alaṁkāra (figure) or Rasa. Rasa may be the most important; Guṇa may be more important than Alaṁkāra which is the least important of the three but functionally, all the three are identical in that they contribute to the charm of the expression, in being Kāvya-śobhākara-dharma. Thus, in another way, we arrive at this conclusion that, in Samudrabandha's phraseology, Bhoja is one who would put the speciality of Kāvya as a 'Dharma', as Alaṁkāra. Bhoja goes with the ancient Bhāmaha and Daṇḍin and is of opinion that even as the Rasa,

the way of saying things in Kāvya through suggestion (he accepts Dhvani as functioning supremely in Poetry— ध्वनिरेव काव्ये) beautifies only expression. Therefore, to sum up, Bhoja considers the speciality about Poetry as a Śobhā, which is due to Sāhitya ; this Sāhitya is Alaṁkāra, analysable into Rasa, Guṇa and Alaṁkāra. This is a solution which is really an arrangement or an adjustment of the various items, a synthetic or ecclectic theory.

Bahurūpamiśra is a very late commentator on the *Daśarūpaka* and his work deserves notice here as one of those which follow Bhoja's theory of Sāhitya. Bahurūpamiśra drew upon Śāradātanaya and he had direct access to Bhoja's *Śṛ. Pra.* also. In his commentary on the *D. R.*, the MS. of which is available in the Madras Govt. Oriental MSS. Library, he quotes Bhoja and his *Śṛ. Pra.* often.[1] In the commentary on the fourth chapter of the *D.R.* dealing with Rasa, he gives us the concept of Sāhitya as expounded by Bhoja and as reproduced by Śāradātanaya in his *Bhā. Pra.* He says :

ननु रसस्य स्थायिनो वा काव्येन कः संबन्धः, येन वाक्यार्थः स्यात् ? उच्यते; साहित्यम् । ××× द्वादशविधो हि शब्दार्थयोस्संबन्धः साहित्यमित्युच्यते । चतुर्भिश्चतुर्भिः संबन्धैः त्रीणि पर्वाणि । स च वृत्तिविवक्षातात्पर्यप्रविभाग (व्यपेक्षा) सामर्थ्यान्वयैकार्थीभावाः (दोषहानगुणादान-अलङ्कारयोग) रसावियोगा इति ।—p. 73, Mad. MS. R. 4188.

Bahurūpa explains each with definition and illustration and most of the illustrative verses are those found in the *Śṛ. Pra.* This portion of his work is a clear summary of Bhoja's vast treatment of Sāhitya in nine chapters. Both Śāradātanaya and Bahurūpa made a slight emendation and gave Bhoja's first item called Abhidhā as Vṛtti. As we shall notice presently, the *Sāhitya-mīmāṁsā* also adopts the name Vṛtti and thereby, confusion is removed; for Abhidhā, which Bhoja gives as a general name for the three Vṛttis of Mukhyā, Gauṇī and Lakṣaṇā, is generally used only to denote the first, namely Mukhyā.

The *Sāhitya-mīmāṁsā* on Sāhitya :

There is a MS. of a work called *Sahitya-mīmāṁsā* (henceforth written as *S.M.*) in the Tanjore Library, a copy of which has been secured for the Madras MSS. Library. The work is short and incomplete, in Kārikās and Vṛtti. A copy of the work is available in the Curator's Library at Trivandrum and the work has now been edited in the most careless manner as no. 114 of the Trivandrum Sanskrit Series. The following account of Sāhitya according to the *S.M.* is based in the Tanjore MS. and its Madras copy.

The work *S.M.* may strike one, as it has struck the Editor of this work in the T.S.S., as the same mentioned in the *Alaṁkāra-sarvasva* and the commentary on the *Vyakti viveka.* We know of a *S.M.* by Viriñca miśra, fifth ancestor of Lolla Lakṣmīdhara (end of the 15th and the first half of the 16th cent.), mentioned in the long colophon at the end of Lakṣmīdhara's

1. See *JOR*, Madras, VIII, pp. 321-334, my article on Bahurūpamiśra's *Daśarūpakavyākhyā.*

Saundaryalaharī vyākhyā, Mysore Edn.) A *S. M.* is quoted by Rājacūḍāmaṇi in his *Kavya-darpaṇa*. This MS. of *S.M.* does not bear the name of either Ruyyaka or Maṅkhuka. What is plain is that the work is later than Bhoja, Kuntaka and Kṣemendra.[1] The work as its name shows, discusses regularly, for the first time in the history of Sanskrit Poetics, as far as we know now, the subject under the name Sāhitya. The work states its scheme thus : it treats of Sāhitya and Pariṣkāra ; i.e., of the (four and four) eight relations of Vṛtti, Vivakṣā, Tātparya, Pravibhāga ; and Vyapekṣā, Sāmarthya, Anvaya and Ekārthībhāva ; and then the Pariṣkāra, consisting of the last four items of Bhoja, namely, Doṣahāna, Guṇādāna, Alaṁkāra-yoga and Rasa-aviyoga. Next the work speaks of different kinds of poets and different kinds of Rasikas but our interest at present is in the discussion on the term Sāhitya. The author of the work is not only well acquainted with Bhoja's *Śṛ. Pra.* and Bhoja's method of treating Poetics, but reproduces also long passages from the *Śṛ. Pra.* The *S.M.* accepts Bhoja's conception of Sāhitya as the sum-total of the general relations between Śabda and Artha from Vṛtti to Ekārthībhāva coming under two heads of four,—four Kevala and four Sāpekṣa Śabda-sambandha-śaktis. There is, however, this definite difference that this *S.M.* makes. It restricts the name Sāhitya to the first eight items of Bhoja and calls the rest, Doṣahāna etc., by a new name Sāhitya Pariṣkāra or Śabdārtha Pariṣkāra or Prasādhana (polish or refinement).
The work says :

साहित्यं सपरिष्कारं कविना परिकल्पितम् ।
भावयन् रसिको लोके सुखमत्यन्तमश्नुते ॥
वृत्यादीनां समष्टिस्स्यात् साहित्यं तत्त्वानि(तत्परि)ष्कृतिः ।
शब्दार्थयोः परिष्कारः कविस्तस्य प्रसाधकः ॥

* * *

अष्टौ वृत्त्यादयस्तत्र परिष्कारश्चतुर्विधः ॥

—*S.M.* Mad. MS. p. 1, (T.S.S. Edn., pp. 1-2).

The 'Vṛttyādi Aṣṭa' consisting of the four Kevala and the four Sāpekṣa Śabda śaktis constitute Sāhitya in the opinion of this *S.M.* It again says so :

एषां समष्टिरर्थां(ष्टा)नां साहित्यमिति निर्णयः । —p. 5. T.S.S. Edn., (p. 11)

The MS. briefly explains these eight, following Bhoja, but with some slight difference. Dhvani is not mentioned under Tātparya as is done by Bhoja and the work follows the Daśarūpaka and holds Rasa as the Vākyārtha and the Tātparya.

वर्तते यत्परः शब्दः स वाक्यार्थ इति स्थितिः ।
एतद् रसस्य प्रस्तावे परस्तात् साधयिष्यते ॥ —p. 3. (T.S.S. Edn. p.7).

It is on the basis of this Tātparya and Vākyārtha view of Rasa that we have to doubt strongly that this *S.M.* is different from that believed to be

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1. The work reproduces from all these three authors. If only this fact had been realised by the editor, the work would have been edited better.

written by Ruyyaka or Maṅkhuka, both of whom are staunch Kashmirian followers of Ānanda's theory of Dhvani.

To return to this *S.M.*'s view of Sāhitya, it is after word and meaning are united through these eight relations, that the poet handles them and now begins the fact of Poetry by virtue of the poet refining this 'Word-Idea', Śabdārtha, having Sāhitya.

तत्परिष्कृतिः । शब्दार्थयोः परिष्कारः कविस्तस्य प्रसाधकः ॥

—Mad. MS. p. 1. (T.S.S. Edn. p. 1).

This Pariṣkāra or refinement is all the activity of the poet. It is of four kinds : Doṣahāna, Guṇa-ādāna, Alaṁkāra yoga and Rasa-aviyoga This, the work says, comes in due course.

साहित्यस्य परिष्कारः पारंपर्येण सिद्ध्यति ।

—T.S.S. Edn. p. 12.

Therefore, Sāhitya according to this work is not the art of Poetry but only language and linguistic expression ; it is not the poetic qualities that chara-terise Poetry and its words and ideas but is only the inevitable general relations, syntactic etc., between word and meaning.

साहित्यं नाम संबन्धः सा(सोऽ)ष्टधेति मनीषिणः ।[1]
शब्दार्थावष्टभिर्वर्गैः सम्बध्यन्ते परस्परम् ॥
+ + +
वृत्त्यादयस्ताः कथ्यन्ते शक्तयः पुनरष्टधा ।
वृत्तिस्तद्वद्विवक्षा च तात्पर्यं च विभागवत् ॥
चतस्रः केवला ह्येताः शब्दसंबन्धशक्तयः ॥
याकांक्षा यच्च सामर्थ्यमन्वयो यश्च तैर्मिथः ।
(एकार्थीभवनं चेति) सापेक्षाः शब्दशक्तयः ॥

—*S.M.* Mad. MS. pp. 5-6, (T.S.S. Edn. p. 12)

The Vṛtti more clearly says that Sāhitya means only the eight relations of Vṛtti etc., and that Doṣahāna etc., are excluded. We have here the concept of Sāhitya again sinking back into its original grammatical meaning. The text of the Vṛtti runs thus :

"वृत्तिविवक्षादेः साहित्यान्तर्भावं दोषहानगुणालङ्काररससंबन्धस्य बहिर्भावं च सहेतुकमाह ।"

—p. 6 Mad. MS. (T.S.S. Edn. p. 12, passage corruptly printed.)

This however is not Bhoja's view. As Ratneśvara explains the second verse of the *S.K.Ā.*, and as Kuntaka would take it, Sāhitya is really Poetry and the poetic relation between Śabda and Artha, the Pariṣkāra as this *S.M.* calls it. This consists of the four qualities, Doṣahāna etc., which alone Bhoja deals with in his smaller and earlier work, the *S.K.Ā.* In the *Śr. Pra.* however, which is a larger work with a greater scope, grammatical relations in

1. The vṛtti mentions Bhoja. See T.S.S. Edn. p. 12.

addition to the poetic, are included and thus Sāhitya is made to mean not only the four-fold poetic relation but also the eight-fold grammatical relation. It was also pointed out above that in an opening passage at the beginning of chapter i of the *Śr. Pra.*, Bhoja describes *Kāvya* as the Sāhitya between Śabda and Artha and not exactly all kinds of expression in language. In that case, Bhoja would seem to agree with Ratneśvara and hold only Doṣahāna etc., as Sāhitya. Again it was pointed out before that the third view, now found to be held by the *S. M.* that the 'Vṛttyādi Aṣṭa' alone form Sāhitya and that Doṣhāna etc., represent a separate department, is also warranted by one sentence of Bhoja at the beginning of chapter ix.

"तत्र अभिधाविवक्षादिभिः निरूपिते शब्दार्थयोः साहित्ये, वाक्यस्य प्रयोगयोग्यता प्रयोगानर्हता च निश्चीयते। यदाह–'एकश्शब्दः सम्यक्प्रयुक्तः स्वर्गे लोके कामधुक् भवति।' दुष्प्रयुक्तः पुनरधर्माय संपद्यते। सम्यक्प्रयोगश्चास्य तदोपपद्यते यदा दोषहानम्, गुणोपादानम्, अलङ्कारयोगः, रसावियोगश्च भवति।" —*Śr. Pra.* Ch. 9, Mad. MS. Vol. II, p. 144.

It is from this passage that the *S.M.* must have taken its inspiration. The phrases of Bhoja, Prayoga-yogyatā, Prayoga-arhatā and Samyak-prayoga which are to be secured by the four means of Doṣahāna etc., exactly correspond to the *S.M.*'s Pariṣkāra or refinement of the language that has already come into being with the eight-fold Sāhitya.

The *S.M.* then reviews another view of Sāhitya.

शब्दार्थयोः सहस्थानं साहित्यमपरे जगुः।
श्रिया(द्वयोः)परस्परस्वार्थाः(स्पर्धा)युक्तयोः काव्यसंज्ञितम्॥
साहित्यमनयोः शोभाशालितां प्रति काप्यसौ।
अन्यूनानतिरिक्तत्वमनोहारिण्यवस्थितिः॥
V. J. p. 27), *S.M.* p. 7, Mad. M.S. (T.S.S. Edn. p. 13).

This represents the view of Kuntaka, the author of the *Vakroktijīvita*. The *S.M.* clubs together the Kārikas of the *V.J.* with the Saṅgraha and the Antara Ślokas in the Vṛtti of the *V.J.* The work quotes the two sets of Antara Ślokas of Kuntaka found on pp. 28-29 of the *V.J.* Of these two only the first set of three verses on p. 28 are on Sāhitya and the other set of four verses on p. 29 are on Vakrokti. But the *S.M.* puts the two sets together and takes the description of Vakrokti also as one of Sāhitya. It concludes its review with the remark that this view does not differ from that first described, i.e., the slightly modified view of Bhoja.

"एतन्मतमपि प्रायो मतमस्माकमश्नुते।
अभेदः ख्याप्यते तत्र किन्तु साहित्यकाव्ययोः॥

एतन्मतमपि अस्मन्मतमेव आप्नोति। इदमन्तरम्। [स] परिष्कारं (रः) साहित्यमिते (त्यमिति) तेषां मतम्। वयं तु शब्दार्थयोः संमिलनमात्रयोः मिलनमात्रयुक्ते रूपं साहित्यम्। तत् शास्त्रव्याख्यानादिसाधारणम्। अन्यद् यत् परिष्कारविशिष्टं तत् काव्यमिति मन्यामहे।'
(T.S.S. Edn. p. 15.)

The difference also has been stated by the work. According to Kuntaka Sāhitya is Kāvya, the embellished or refined Śabdārtha, the Pariṣkāra only. But the *S.M.* says that Sāhitya is not Poetry ; it is a grammatical fact, common to all utterances, of Poetry, of Śastra and of Ākhyāna ; it is the grammatical relations, Vṛtti etc., which all linguistic expression inevitably means. What brings in Poetry after the coming into existence of language and Sāhitya is Pariṣkāra. This view of the *S.M.* is a degradation of the idea of Sāhitya and a sinking back of the concept to its original meaning. With Kuntaka's view agrees Bhoja's view implicitly expressed in the *S.K.Ā.*, I, 2., and expounded by Ratneśvara. It is only in the *Śṛ. Pra.* that the concept of Sāhitya is expanded to embrace also the grammatical and the logical relations between word and idea. This itself seems to be a degradation of the poetic concept of Sāhitya but the *S.M.* has dragged it down further by separating the grammatical and the poetical relations, by conferring the name Sāhitya on the former only and by creating the new name of Pariṣkāra for the latter.

The reason why Bhoja considered Sāhitya as literature in general besides Poetry and as the general and the inevitable relations also, besides the four poetic relations, is Bhoja's great love for the Vyākaraṇa Śāstra which is in evidence all through this big work of *Śṛ. Pra.* It is no surprise that in many places in Bhoja, there is more grammar than real Poetics. The fact can be realised by a comparative study of the conception of Sāhitya according to Bhoja and Kuntaka and the difference can be seen to be immense. Even while beginning the poetic part of Sāhitya in chapter ix, Bhoja does not say 'beautiful expression' but only 'good and correct expression' —Samyak prayoga, Prayoga yogyatā, Prayoga arhatā. And here, Bhoja quotes the text which refers to the Apūrva resulting from the grammatically pure expression, a text quoted in the Vyākaraṇa Śāstra—एकः शब्दः सम्यक् प्रयुक्तः etc. This makes all the difference ; it shows how again and again it is grammar that is Bhoja's fascination. In this connection even the author of the *S.M.* is more imaginative and poetic. To give Vedic prāmāṇya for Poetry, he quotes the beautiful text भद्रैषां लक्ष्मीर्निहिताधिवाचि, which Bhavabhūti has adopted into a verse of his in his *Uttararāmacarita.* (IV. 18) The *S.M.* says :

"तदेवं काव्यार्थभावनया रसेन [स्य] निरतिशयानन्दलाभस्य कविवचनेषु भद्रया लक्ष्म्या निधानस्य च श्रवणात् कविकाव्ययोः महत्त्वं, रसिकस्य च प्रयोजनं श्रुतिसिद्धमेवेति सर्वं समञ्जसम् ।'

—pp. 49 and 50, Mad. MS. (T.S.S. Edn., p. 161).

Thus to sum up :

(1) Sāhitya rose as a grammatical concept denoting the eternal and well-known united character of Śabda and Artha, comprehending the general Sambandhas of Vṛtti etc., between the two.

(2) As far as Poetry is concerned it seems to have emphasised on Bhāmaha's observation शब्दार्थौ सहितौ काव्यम् that neither Śabda alone nor Artha alone is Poetry but both together are Poetry. There is no question of superiority, as between the two. Māgha and Kuntaka are clear on this point.

(3) The third stage is represented by Bhoja's view according to which the grammatical or ordinary Sāhitya between Śabda and Artha has expanded to embrace the poetic qualities in the relation of the two in Poetry. Bhoja fully expounds this view, taking Sāhitya to mean ordinary expression as well as poetic expression, ordinary Śabdārtha sambandha as well as the peculiar poetic Śabdārtha sambandha.

(4) Kuntaka can be said to represent the fourth stage. Even very much earlier than Bhoja, the name Sāhitya had come to mean Poetry and Poetics, e.g., in Rājaśekhara's *K.M.* Kuntaka recognises that Sāhitya surely means, primarily, only the ordinary relation of Śabda and Artha as Vācaka and Vācya but he says that the word in Poetics is restricted to the poetic relation, Viśiṣṭa Sāhitya, which is the same Vācya Vācaka sambandha made finer. Sāhitya is considered at this stage as above Pada-vākya-pramāṇa and only as a poetic concept. This view of Kuntaka we shall presently examine in detail.

(5) The next stage it is that the anonymous *S.M.* represents. It is the direct opposite of Kuntaka's view and between its view and that of Kuntaka stands that of Bhoja embracing both. The *S.M.'s* Sāhitya is a return to that of stage No. 1, where it is a purely grammatical concept meaning the Śabda śaktis etc. Poetry and poetic relations between Śabda and Artha fall out of its scope and come under the separate head named Pariṣkāra.

Kuntaka on Sāhitya :

The eleventh century was a favourable time for the concept of Sāhitya. Ideas are in the air and at a certain time they seem to descend on our earth and reveal themselves for the good of humanity through certain chosen persons. It happens often that laws and discoveries in all departments of knowledge have their destined time when they come to light and more than one 'Seer' sees those truths. So it is that many discoveries, though going in the name of one noteworthy personality, are really found out to have been at the same time or a little earlier or later revealed to certain others also. The same is the case with Ideas. When Bhoja was defining the concept of Sāhitya, Kuntaka was doing the same thing in Kashmir. Kuntaka is a great name in Sanskrit Poetics. Besides his new doctrine of Vakrokti, there are many other points on which his genius made special and valuable contribution. One such point is Sāhitya.

Like Bhoja, Kuntaka is a follower of the ancients whom he re-interprets. Like Bhoja, Kuntaka starts with Bhāmaha's definition of Poetry—*Śabdārthau sahitau kāvyam*—and accepts it by adding it to his own Vak-

rokti. He says that both word and sense together, having Sāhitya, are Kāvya, when set in Vakrokti.

शब्दार्थौ सहितौ वक्रकविव्यापारशालिनि ।
बन्धे व्यवस्थितौ काव्यं तद्विदाह्लादकारिणि ॥ *V. J.*, p. 7.

Thus, language or word and sense become Poetry by virtue of what we might call a Guṇa called Sāhitya and an Alaṁkāra called Vakrokti, both the words Guṇa and Alaṁkāra being used here in a large sense. This Sāhitya is the prime requisite. It is only Kuntaka who has given us a full and significant exposition of the concept of Sāhitya. He himself says that though people have been using the word Sāhitya for a long time, no writer ever systematically thought out its full significance and expounded it in any treatise. Kuntaka rightly takes credit for having done this work.

"यदिदं साहित्यं नाम, तदेतावति निस्सीमनि समयाध्वनि साहित्यशब्दमात्रेण प्रसिद्धम् । न पुनरेतस्य कविकर्मकौशलकाष्ठाधिरूढिरमणीयस्य अद्यापि कश्चिदपि विपश्चिद् अयमस्य परमार्थ इति मनाङ्मात्रमपि विचारपदमवतीर्णः । तदद्य सरस्वतीहृदयारविन्दमकरन्दबिन्दुसन्दोहसुन्दराणां सत्कविवचसामन्तरामोदमनोहरत्वेन परिस्फुरदेतत् सहृदयषट्चरणगोचरतां नीयते ।"

Sāhitya literally means the relation between word and sense. 'सहितयोर्भावः साहित्यम् । Kuntaka, p. 27. 'सहितौ सहितभावेन साहित्येन अवस्थितौ.' *Ibid.*, *p.* 10.

This relation is eternal and there is no language without it, i.e., without the word and sense being united together as the expressing and the expressed (*Vācaka* and *Vācya*). This Vācyavācaka sambandha comprehends the consideration of the structure and varieties of the Vācaka, the Pada, of the syntactic import of a succession of words in a Vācya and of the logicality of the idea, i.e., Pada, Vākya and Pramāṇa. These are present in all kinds of expression and form the original meaning of Sāhitya.

शब्दार्थौ सहितावेव प्रतीतौ स्फुरतः सदा ।
सहिताविति तावेव किमपूर्वं विधीयते ॥

This original Sāhitya which is निसर्गसिद्धशब्दार्थसंबन्ध becomes Sāhitya of a superior kind by the operation of the poet's genius or Kavi-vyāpāra. It is this superior Sāhitya that is discussed in Poetics. It is the magical quality pertaining to the words and ideas coming from a poet which makes ordinary utterance with Pada, Vākya and Pramāṇa into Poetry. It is not present in either Śāstra or the ordinary utterances of the world but is seen in Poetry only. It is Pada-vākya-pramāṇa-atirikta. It is not the Sāmānya but is the Viśiṣta Sāhitya.

"ननु च वाच्यवाचकसंबन्धस्य विद्यमानत्वाद् एतयोः न कथञ्चिदपि साहित्यविरहः, सत्यमेतत् । किन्तु विशिष्टमेवेह साहित्यमभिप्रेतम् ।" *V. J.* p. 10.

Kuntaka defines this Sāhitya as the quality of Śabda and Artha vying with each other in the suggestion of Rasa, or, to put it generally in enhancing the beauty of Poetry. He gives this Sāhitya as applying to all the ele-

ments in Poetry ; it is something like Aucitya. First of all kinds of Sāhitya comes the Sāhitya of Śabda and Artha, their mutual commensurateness.

समसर्वगुणौ सन्तौ सुहृदाविव सङ्गतौ ।
परस्परस्य शोभायै शब्दार्थौ भवतो यथा ॥ *V. J.* p. 11.

There must be beautiful expression as well as beautiful idea. The question of whether form or content is important in Poetry does not arise. Mere idea or emotion is the subject of psychology. As long as Poetry is *expression,* the form is unquestionably important. It has to contain also an Artha that is equally charming. This is the first kind of Sāhitya of Kuntaka. He takes Śabda as a whole meaning expression and Artha as a whole meaning the sense. He examines some verses and points out the presence or absence of this commensurateness between the expression and the expressed. Inadequate expression and expression devoid of idea are both bad. Beautiful expression without beautiful idea and a beautiful idea not couched in an equally beautiful expression are both bad. The fault on the one side affects the other also.

'द्वयोरप्येतयोरुदाहरणयोः प्राधान्येन प्रत्येकं एकतरस्य साहित्यविरहो व्याख्यातः । परमार्थतः पुनः उभयोरपि एकतरस्य साहित्यविरहः अन्यतरस्यापि पर्यवस्यति । तथा च अर्थः समर्थवाचक-असद्भावे स्वात्मना स्फुरन्नपि **मृतकल्प** एव अवतिष्ठते । शब्दोऽपि वाक्योपयोगिवाच्यासंभवे वाच्यान्तरवाचकस्सन् वाक्यस्य **व्याधिभूतः** प्रतिभातीत्यलमतिप्रसङ्गेन ।" *V. J.* p. 14.

Idea insufficiently expressed is 'dead' and expression without idea or expressing something other than the intended idea is 'disease'—Mṛtakalpa and Vyādhibhūta. *Thus, the first Sāhitya is the complete harmony and commensurateness between expression and expressed, form and content.*

The second Sāhitya is that between one word and another in the expression and between one idea and another in the expressed.

सहितावित्यत्रापि यथायुक्ति स्वजातीयापेक्षया शब्दस्य शब्दान्तरेण, वाच्यस्य वाच्यान्तरेण च साहित्यम्, परस्परस्पर्धित्वलक्षणमेव विवक्षितम् ।" *V. J.* p. 12.

The first Sāhitya takes Śabda and Artha as a whole meaning expression and expressed while the second Sāhitya emphasises that in the expression itself the several units, namely the Padas, must have mutual Sāhitya and that similarly, the various Artha-units, in the expressed. This Sāhitya is defined at length in Kārikas 16-17 and the Vṛtti thereon.

"साहित्यमनयोः शोभाशालितां प्रति काप्यसौ ।
अन्यूनानतिरिक्तत्वमनोहारिण्यवस्थितिः ॥ *V. J.* I, 17.

सहितयोर्भावः साहित्यम् । अनयोः शब्दार्थयोः या काप्यलौकिकी चेतनचमत्कारकारितायाः कारणम् अवस्थितिः, विचित्रैव विन्यासभङ्गी । कीदृशी अन्यूनानतिरिक्तत्वमनोहारिणी, परस्परस्पर्धित्वरमणीया । यस्यां द्वयोः एकतरस्यापि न्यूनत्वं निकर्षो न विद्यते, नाप्यतिरिक्तत्वमुत्कर्षो वा अस्तीत्यर्थः । ननु च तथाविधं साम्यं द्वयोरुपहतयोरपि संभवति इत्याह–शोभाशालितां प्रति । शोभा सौन्दर्यमुच्यते । तया शालते श्लाघ्यते यः, स शोभाशाली, तस्य भावः शोभाशालिता, तां प्रति सौन्दर्यश्लाघितां प्रतीत्यर्थः । सैव च सहृदयाह्लादकारिता । तस्यां स्पर्धित्वेन यासाववस्थितिः **परस्परसाम्यसुभगम्** अवस्थानं सा

साहित्यमुच्यते । तत्र वाचकस्य वाचकान्तरेण वाच्यस्य वाच्यान्तरेण साहित्यमभिप्रेतम्, वाक्ये काव्यलक्षणस्य परिसमाप्तत्वादिति प्रतिपादितमेव ॥" *V. J.* p. 27.

Word and sense must be so set that neither of them is dull ; they are to be of the same power ; they are to be so set that they mutually vie in enhancing the beauty of the poem. The expression and the expressed are to be neither more nor less than the other but must be most precise and equally powerful. In the matter of promoting the Rasa and the Camatkāra of the Sahṛdaya each should emulate the other. This is the first Sāhitya. Similarly one word should vie with another and one idea with another. This is what Kuntaka means by defining Sāhitya as Paraspara-spardhā of Śabda and Artha. He compares the sympathetic co-operation between the two to the understanding between two friends—सुहृदाविव सङ्गतौ[1]

तस्मादेतयोः शब्दार्थयोः यथास्वं यस्यां स्वसंपत्सामग्रीसमुदायः सहृदयहृदयाह्लादकारी परस्परस्पर्धया परिस्फुरति, सा काचिदेव वाक्यविन्याससंपत् साहित्यव्यपदेशभाग्भवति। *V. J.* I. p. 27.

The Sāhitya between one word and another which is one part of Kuntaka's second Sāhitya can also be described in his simile of two intimate friends. The Vaiṣṇavite writer, Parāśarabhaṭṭa, (*c.* 1123--1151 A.D.) speaks of this Sāhitya between one word and another in a composition in another telling simile in a verse of his. He compares the beautiful way in which words in a good composition help each other and together help the main idea commonly, to the best brotherly feeling, Saubhrātra.

अनाघ्रातावद्यं बहुगुणपरीणाहि मनसा
दुहानं सौहार्दं परिचितमिवाथापि गहनम् ।
पदानां सौभ्रात्राद् अनिमिषनिषेव्यं श्रवणयोः
त्वमेव श्रीर्मह्यं बहु मुखरय वाणीविलसितम् ॥ *Śrīguṇaratnakośa* Śl. 8.

Thirdly, Kuntaka speaks of this Sāhitya with reference to other elements in expression like Mārga or Rīti, Vṛtti, Guṇa, Alaṁkāra and Vakratā in general. Every part or aspect of expression has to vie with the other towards enhancing the beauty of the poem.

किन्तु विशिष्टमेवेह साहित्यमभिप्रेतम् । कीदृशम्? **वक्रता**विचित्र**गुणालङ्कार**संपदां परस्परस्पर्धाधिरोहः।" *V. J.* p. 10.

"**मार्गा**नुगुण्यसुभगः **माधुर्या**दिगुणोदयः ।
अलङ्करणविन्यासः **वक्रता**तिशयान्वितः ॥
वृत्त्यौचित्यमनोहारि रसानां परिपोषणम् ।
स्पर्धया विद्यते यत्र यथास्वमुभयोरपि ॥
सा काप्यवस्थितिः तद्विदानन्दस्पन्दसुन्दरा ।
पदादिवाक्परिस्पन्दसारः साहित्यमुच्यते ॥" *V. J.* p. 28.

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1. Kuntaka adds that Śabda and Artha should be such as to beautify each other ; they must be for each other's beauty— परस्परस्य शोभायै. To adopt Kālidāsa's words, they are equally so beautiful, that between the two, it is difficult to decide which is the beautifier and which, the beautified.

· अन्योन्यशोभाजननाद् बभूव साधारणो भूषणभूष्यभावः। *K. S.* I.

Thus Kuntaka's conception of Sāhitya in general is that the expression (*Vācaka śabda*) and the expressed (*Vācya artha*), as also the several units in either part of Poetry, must be set in a glorious race, competing with each other in making the poem beautiful. This notion of Sāhitya has to base itself on the beauty of the poem or the relish of the Sahṛdaya as the test, according to Kuntaka. In this respect the concept means the appropriateness and power of the Vācyavācaka in suggesting the Rasa. For, Rasa, Kuntaka accepts as supreme. Therefore, this conception of Sāhitya generally likens it to the other concept of Aucitya which also figures very much in Kuntaka. Criticising the introduction of Śabdālaṁkāras with special effort, Kuntaka says that this would result in the loss of Aucitya and through that would mean an over-emphasis on Śabda-saundarya and a loss of Sāhitya.

"व्यसनितया प्रयत्नविरचने हि प्रस्तुतौचित्यपरिहाणेः वाच्यवाचकयोः परस्परस्पर्धित्वलक्षण-साहित्यविरहः पर्यवस्यति ।" *V. J.* II. p. 84.

Kuntaka has thus brilliantly expounded the concept of Sāhitya as a great principle in Poetry, as the greatest perfection in expression a poet should attain, namely, the harmony between the expression and the expressed. When Rājaśekhara slightly explained Sāhitya as the proper equipoise between Śabda and Artha—"शब्दार्थयोः यथावत्सहभावेन विद्या साहित्यविद्या "—p. 5, we must understand him as having had in his mind ideas similar to what Kuntaka has expressed. The word Sāhitya is derived from *Sahita*, united. Another explanation can be given bringing out this same significance, namely, the equipoise between Śabda and Artha, the harmony of Kuntaka. The word Sahita contains the affix '*Sa*' standing to denote 'Samam' (समम्)' equally' —and the main word is the past passive participle of '*Dhā*', to put, place or set. Thus 'Sahita' means equipoised word and idea.[1]

A comparison of Kuntaka's exposition of Sāhitya with that of Bhoja reveals interesting points. Firstly, Bhoja and Kuntaka start with the same definition of Bhāmaha शब्दार्थौ सहितौ काव्यम् । The difference is, Kuntaka emphasises by Sāhitya, a quality of Śabda and Artha resembling Aucitya. Besides that, Kuntaka mentions Rasa, Dhvani, Mārga, and above all Vakrokti. That is, Kuntaka adds to Bhāmaha's definition of Poetry (that Śabda and Artha united, are Kāvya), the Vakrokti in which the Śabda and Artha having Sāhitya, must be set. वक्रकविव्यापारशालिनि । बन्धे व्यवस्थितौ । *V. J.* I. 7.

Thus, though all the varieties of Vakrokti also as forming aspects of expression have to observe Sāhitya, they are not included in Sāhitya. Therefore

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1. The author of the Sanskrit introduction to the Nirnaya Sāgar Edn. of the *Sāhitya Darpaṇa* suggests another derivation for the word Sāhitya. He says that the 'Sahabhāva' means that Poetry has in it all the eighteen Vidyāsthānas. And he quotes the verse of Bharata and Bhāmaha containing that idea—*Na sa śabdō na tad vācyam* etc.

there are two ideas, Sāhitya and Vakrokti, in Kuntaka's definition of Poetry. Bhoja's conception of Sāhitya differs in being very wide. It means Poetry as a whole in Bhoja, whereas it is a supreme quality of Poetry that has to be present along with Vakrokti according to Kuntaka. Bhoja's Sāhitya means all the manifold activities of the poet's genius, namely elimination of flaws. style and its qualities, figures and diction, and finally making every point of expression the embodiment of Rasa. That is, Bhoja's Sāhitya comprehends not only the whole of Kuntaka's Vakrokti also, but every other thing in Poetry. Beyond Śabda and Artha, the only other fact in Poetry is Sāhitya and under it comes everything else. In another way also Bhoja's Sāhitya is very much wider than that of Kuntaka. For, Sāhitya means all literature and all kinds of Śabdārtha-sambandhas to Bhoja, while to Kuntaka, it means Poetry and a poetic relation only, though he also recognises that ordinarily Sāhitya refers to the Sambandha between Śabda and Artha in general as Vācaka and Vācya. Only, Kuntaka leaves out the consideration of language itself and its inevitable Śabdārtha-sambandhas related to Pada, Vākya and Pramāṇa, and treats only of the poetic Sambandha above all these. Just as Poetry is finer speech, Sāhitya is the finer Sambandha between Śabda and Artha. Rājaśekhara calls Sāhitya or Poetry as the finest essence of all the four Vidyās—सा हि चतसृणामपि विद्यानां निष्यन्दः (p. 4) even as Wordsworth says that Poetry is the breath and finer spirit of all knowledge. We can say with reference to Sāhitya here, making a slight change, that Poetry is the breath and finer spirit of language.

It is not the concept of Sāhitya in Bhoja that has any exact correspondence to Kuntaka's Sāhitya. It is interesting to note that almost the same idea contained in Kuntaka's Sāhitya, is found in Bhoja's Guṇa called Sammitatva. यावदर्थपदत्वं च संमितत्वमुदाहृतम् । S. K. Ā I. 74.

It is the avoidance of verbiage or 'over-expression'; it is the use of words enough for the idea on hand. Bhoja further explains this Śabda-sammitatva as the quality of Śabda and Artha being as if held in a balance.

अत्र अर्थस्य पदानां च तुलाविधृतवत् तुल्यत्वेन संमितत्वम् । S. K. Ā. p. 58.

This is what Kuntaka means by his Sāhitya which he describes as Anyūna-anatiriktatva of word and idea being neither more nor less than each other. Sammita means well-adjusted or harmonised utterance. The above-given definition is of the Śabda guṇa, Sammitatva, and Bhoja has the same Guṇa for Artha also. The difference between the two is that in the former the poet weighs the adequacy of expression from the point of view of Artha and in the latter, *vice versa*.

शब्दार्थौ यत्र तुल्यौ स्तः संमितत्वं तदुच्यते । S. K. Ā. I. 86.

Ratneśvara comments on this :

"अर्थस्य विभज्य तुलाधृतवत् प्रतिनिवेशः संमितत्वमिति । अर्थमुद्दिश्य शब्दतुलनं काव्यभाव-बीजं शब्दगुणः, शब्दमुद्दिश्य त्वर्थतुलनमर्थगुणश्च ।" S. K. Ā. p. 71.

All qualities of precision, powerfulness, clarity, and such others are comprehended in this weighing of word with idea. Its breach brings in a train of flaws—verbiage or Vṛthā pallava, Apuṣṭārtha, Neyārtha, the Avakara of Mahima Bhaṭṭa and so on. When we have too much of words we have Avakara, Pādapūraṇa, Aprayojaka, etc. When we have inadequate expression we have the Doṣa, Neyārtha, by which Prasāda and Arthavyakti are lost. This is perhaps the greatest quality of poetic expression, the peak of perfection of poetic art as Kuntaka says—कविकर्मकौशलकाष्ठाधिरूढि । *V. J.* p. 26. This quality is variously called, descriptively and metaphorically. Kuntaka calls it Sāhitya, Anyūna-anatiriktatva or Paraspara-spardhā between Śabda and Artha. The Śabda and Artha having this quality are compared by him to two friends united in some glorious task. Parāśara Bhaṭṭa calls them 'brothers' with the best Saubhrātra feeling. Bhoja calls the same as Śabda-artha-sammitatva and gives the imagery of the poet weighing Śabda and Artha in the scales of a balance. A greater comparison comes from Kālidāsa himself, who gives the simile of the ideal prime divine couple Pārvatī and Parameśvara, the prototype of Man and Woman, in *Raghuvaṁśa,* I. 1. The Sāhitya or Samparka between Śabda (Vāk) and Artha is compared by Kālidāsa to that between Pārvatī and Parameśvara or to the ideal Sāhitya laid down by the Smṛtis between wife and husband. There is no question of inferiority or superiority between the two. Their marriage is sacred and they enter the holy union for the service performed together to Dharma to which they are both and equally subordinate. Rasa or 'beauty' of Kāvya can be likened to that Dharma and Śabda and Artha to the married couple. It is not likely that the great poet wrote the above verse merely to mean by Vāg-artha samparka the well-known and eternal Śabdārtha sambandha. He might have meant it also ; but he powerfully suggests here the Viśiṣṭa Sāhitya or the Viśiṣṭa sambandha. Similarly there is no 'Sārasya' or credit to the great poet to say that by 'Vāgartha pratipatti,' Kālidāsa prayed for the attainment of proficiency in lexicography, in words and meanings. The compound is often explained by Mm. Professor Kuppuswami Sastri as meaning the same as Kuntaka's Sāhitya or Spardhā between Vāk and Artha or the understanding between the two. वागर्थयोः परस्परप्रतिपत्तिः । It is for this great quality of Poetry that Kālidāsa prays for. He describes it with the simile of the prime divine couple, Ardhanārīśvara, as Śabda and Artha fused together or wedded in perfect sympathy and harmony. It is this same Sāhitya that Wilfred MEYNELL speaks of in the same conjugal metaphor, in his biographical note attached to a selection of the poems of Francis THOMPSON. He says (of the particular poem, "Sister Songs"): "*Sister Songs* is a poem to be read aloud ; for sound and sense herein celebrate their *divine nuptials.*" The same is conveyed by Kālidāsa's comparison of Poetry to Ardhanārīśvara. Vidyādhara describes the Śabda and Artha in Poetry in the same metaphor :

बन्धोऽर्धनारीश्वर-

श्लाघालङ्घनजाङ्घिकः— *Ekāvalī.*

The goddess Pārvatī is Vāk or Śabda; god Parameśvara is Artha;[1] their union as Ardhanārīśvara signifies the greatest ideal of Poetry variously emphasised as Sāhitya, Sammitatva etc., by the above-noticed writers, and by Nīlakaṇṭha Dīkṣita, by the following verse :

सव्यं वपुः शब्दमयं पुरारे-
रर्थात्मकं दक्षिणमामनन्ति ।
अङ्गं जगन्मङ्गलमैश्वरं तद्
अर्हन्ति काव्यं कथमल्पपुण्याः ॥ *Śivalīlārṇava* I. 15.

and which Kālidāsa kept before him when he wrote his immortal poetry.

वागर्थाविव संपृक्तौ
वागर्थप्रतिपत्तये ।
जगतः पितरौ वन्दे
पार्वतीपरमेश्वरौ ॥[2]

1. "अर्थः शंभुः शिवा वाणी' इति लिङ्गपुराणम्" quoted by Viśveśvara in the *Kavīndrakarṇābharaṇa*, p. 52, K. M. GUCCHAKA 8. रुद्रोऽर्थोऽक्षरस्सोमा तस्मै तस्यै नमो नमः। *Rudhahṛdyopaniṣad*, Adyar Edn. of Śaiva upaniṣads, 1925, p. 151.

2. Kālidāsa is charmed with this idea. He says in his *Kumāra sambhava*, VI. 79. तमर्थमिव भारत्या सुतया योक्तुमर्हसि and Mm. Prof. S. KUPPUSWAMY SASTRI loves to dwell on this passage and to speak of the birth of 'रस-स्कन्द' as a result of the union of शब्द-पार्वती and अर्थ-परमेश्वर. Since Rasa is 'अवाच्य' the poem, K.S., stops with the marriage of शब्द and अर्थ, leaving रस-स्कन्द's birth as a matter of course to be suggested.

*

CHAPTER IX

UKTI

'उक्तिविशेषः काव्यम्'

Rājaśekhara, *Karpūramañjarī, Prologue.*

Very intimately related to Bhoja's Alaṁkāra-synthesis is another synthesis of Bhoja which can be called the *Ukti*-synthesis. Besides the systems of Sāhitya and Alaṁkāra, there is also a system of Ukti in Bhoja's *Śṛ. Pra.* The history of this concept of Ukti is a very interesting study.

Ukti can be translated as poetic expression or poetic speech as distinguished from expression or speech, either of the ordinary work-a-day life or of the scientific laboratory, the scholastic class room and the philosophical text book. As we say in the Doṣa-prakaraṇa that poetic words are to be neither Grāmya or Loka-mātra-prayukta, ordinary, vulgar, colourless words of our daily routine life, nor Apratīta or Śāstra-mātra-prayukta, technical and pedantic, so also we can say of poetic expression as a whole that it is in that place which is too sanctified for either the Grāmya and the Pāmara or the pure pandit and pedant. It is the very essence of speech, language beautified, a high-power communication. That poetic expression possesses this peculiar beauty or power not found in ordinary talk or writing, scientific treatises or mere historical documents can be seen by every person. That this beauty and power pertain to the *method of expression* can also be seen easily ; for, poetic expression or the poetic form depends upon how a thing is said and not upon what is said. The emphasis on what is said is in ordinary talk where we are careless regarding the manner of saying, as also in mere narration of story or history, and in mere recording of scientific or philosophical truths. The same is the case with Law also where again the emphasis is not on how beautifully the thing is expressed. In the history of Sanskrit Poetics[1] it was given to the great critic, Bhaṭṭa Nāyaka to enquire into this subject and formulate the following as the difference between Poetry on the one hand and Śāstra and Ākhyāna (Veda and Narration) on the other.

शब्दप्राधान्यमाश्रित्य तत्र शास्त्रं पृथग्विदुः ।
अर्थे तत्त्वेन युक्ते तु वदन्त्याख्यानमेतयोः ।
द्वयोर्गुणत्वे व्यापारप्राधान्ये काव्यगीर्भवेत् ॥ Bhaṭṭa Nāyaka.

1. I have discussed this aspect of the question in relation to what the Western writers like ABERCROMBIE have to say on the difference between poetic and other expression in a separate paper on a comparative study of the Sanskrit Alaṁkāra Śāstra and Western Literary Criticism. Here I deal only with the ideals of the Sanskrit writers on this subject.

"शास्त्रे शब्दप्रधानत्वमितिहासेषु (इतिहासेऽर्थ) निष्ठता। अभिधायाः प्रधानत्वात् काव्यं ताभ्यां विभिद्यते ॥ *Agni Purāṇa*, 357 2-3.

The Veda is Śabda pradhāna ; the Purāṇa, Artha pradhāna ; Kāvya or poetry makes both Śabda and Artha apradhāna, unimportant, and makes Vyāpāra, the most important. The Vyāpāra of Bhaṭṭa Nāyaka is the poet's peculiarly beautiful expression, embellished with Guṇa and Alaṁkāra, capable of becoming universalised and producing delight to the reader, i.e., Abhidhā, Bhāvakatva and Bhojakatva.

"भावकत्वमपि समुचितगुणालङ्कारपरिग्रहात्मकमस्माभिरेव वितत्य वक्ष्यते।"
Locana, p. 70.

This beauty of form or the peculiar grace in poetic expression can be called the characteristic poetic Abhidhā vyāpāra, using Abhidhā here in a wide sense. While commenting on the section on the Lakṣaṇas in Bharata, Abhinavagupta quotes in his *Abhi. Bhā.* the above-quoted lines of Bhaṭṭa Nāyaka and equates the idea contained therein with Bhāmaha's conception of Vakrokti. Abhinava also quotes here Bhāmaha—*Saiṣā sarvaiva vakroktiḥ* etc. Bhaṭṭa Nāyaka distinguished Poetry from Veda whose words cannot be changed at all ; and from Ākhyāna, story or semi-historic narration in which the story or the events (Artha) alone count. But in Poetry one looks to the beautiful way in which a story is told and the words are used. The 'beautiful way of expression' is the thing. As mere expression it has to interest us. In all other expressions related to our daily life, scientific literature etc., we are interested more in the Artha. The Artha is the 'Tattva' in those cases in poetry, the manner in which the poet has said those things is the 'Tattva'. It is only an inelegant way of saying this that is contained in the following given as Udbhaṭa's observation in the *Kāvyamīmāṁsā* of Rājaśekhara :

"अस्तु नाम निस्सीमा अर्थसार्थः। किन्तु द्विरूप एवासौ, विचारितसुस्थः, अविचारितरमणीयश्च। तयोः पूर्वमाश्रितानि शास्त्राणि, तदुत्तरं काव्यानि' इत्यौद्भटाः[1]। *K. M.*, p. 44.

The Vastu svarūpa is comparatively less important than the Bhaṅgi Bhaṇiti, the beautiful manner of poetic expression. Says Rājaśekhara's wife, Avantisundarī :

"वस्तुस्वभावोऽत्र कवेरतन्त्रः गुणागुणावुक्तिवशेन काव्ये।
स्तुवन्निबध्नात्यमृतांशुमिन्दुं निन्दंस्तु दोषाकरमाह धूर्तः॥"

and "'विदग्धभणितिभङ्गिनिवेद्यं वस्तुनो रूपं न नियतस्वभावम्' इति अवन्तिसुन्दरी।"
K. M., p. 46.

The same idea is stressed by poet Nīlakaṇṭha Dīkṣita in a verse in the first canto of his *Śivalīlārṇava mahākāvya* :

यानेव शब्दान् वयमालपामः यानेव चार्थान् वयमुल्लिखामः।
तैरेव **विन्यासविशेषभव्यैः** संमोहयन्ते कवयो जगन्ति॥ I. 13.

1. Is this from Bhāmaha Vivarṇa, on Bhāmaha, V, 33 :
'तत्र लोकाश्रयं काव्यमागमाः तत्त्वदर्शिनः।'?

This Vinyāsa viśeṣa is the secret of Bhaṭṭa Nāyaka's Vyāpāra. It is what Bhāmaha calls Vakra-ukti and Rājaśekhara, Ukti.

To Rājaśekhara, I think, must go the credit of making important the word Ukti. We find in the list of Alaṁkāras given by Bhāmaha, Samāsa-Ukti, Atiśaya-Ukti, Svabhāva-Ukti, Viseṣa-Ukti and Saha-Ukti ; and above all Vakra-Ukti. In all these we find the Viśeṣya as Ukti qualified by different attributes. Here it is that the conception of Ukti was born. Ukti as such came to mean poetic utterance and soon there was felt to be no need to qualify Ukti by the attribute of Vakra to mean poetic expression as a whole. Rājaśekhara, while describing the Kāvya Puruṣa, says that his speech is rich in Ukti : उक्तिचणं ते वच: । *K. M.* p. 6. All Alaṁkāras are Vakrokti to Bhāmaha but poetic expression itself is denoted by Ukti. What we have now as the *Kāvya-mīmāṁsā* is only the first chapter thereof named *Kavirahasya.* According to Rājaśekhara himself, his next chapter dealt with Ukti. औक्तिकम् उक्तिगर्भ: । It is a pity that we have lost the bulk of Rājaśekhara's treatise. It must be in that chapter on Ukti that Rājaśekhara classified the various Uktis into which poetic expression could be brought. Classifying poets, he says on p. 27 (1. 5) that there is a class of poets called Ukti-Kavis and on p. 28 he illustrates his Ukti-Kavi thus :

उक्तिकवि:—

'उदरमिदमनिन्द्यं मानिनीश्वासलाव्यं
स्तनतटपरिणाहो दोर्लतालेह्यसीमा ।
स्फुरति च वदनेन्दु: दृक्प्रणालीनिपेय:
तदिह सुदृशि कल्या: केलयो यौवनस्य ॥'

This is an intensely animated description full of specially graceful expressions teeming with the Samādhi guṇa. This is Ukti in a restricted sense. Another instance of Ukti in a restricted sense is found in what Rājaśekhara calls Śāstra-Ukti—सेयं शास्त्रोक्ति: (p. 3) regarding the verse द्वा सुपर्णा सयुजा etc. In another context also Ukti in a restricted sense is mentioned by Rājaśekhara.

"या शब्दग्रामम्, अर्थसार्थम्, अलङ्कारतन्त्रम्, **उक्तिमार्गम्**, अन्यदपि तथाविधमधिहृदयं प्रतिभासयति, सा प्रतिभा ।" p. 11, *K. M.*

From this restricted sense, the larger concept of Ukti developed even as the concept of Vakrokti. Ukti in a general sense emphasising the beauty peculiar to Poetry as distinguished from other writings is found used by Rājaśekhara himself in a verse in the Prologue to his *Karpūramañjarī.*

अर्थविशेषा: त एव शब्दास्त एव परिणमन्तोऽपि ।
उक्तिविशेष: काव्यं भाषा या भवतु सा भवतु ॥

Neither is the idea (Artha) the point, nor the mere word (Śabda) but the manner of expressing that idea in words, Ukti-viśeṣa, is the thing which makes for Poetry. This verse and that of Nīlakaṇṭha Dīkṣita quoted above correspond exactly. Abhinavagupta, while elucidating Bharata's concept of Lakṣaṇa in his *Abhi. Bhā.* equates Bhāmaha's Vakrokti with Bhaṭṭa Nāyaka's Vyāpāra

and these with the concepts of Bandha, Gumpha, Bhaṇiti, and lastly Lakṣaṇa. (See p. 65, Vol. VI, *J.O.R.* Madras, my article on Lakṣaṇa). To these concepts meaning the peculiar poet's expression, the concept of Ukti gets equated.

The word Ukti occurs in Bhoja both as a Guṇa and as an Alaṁkāra. The Guṇa of Ukti has two varieties, one of the Śabda, the other of the Artha. The Śabdaguṇa Ukti is defined by Bhoja as a graceful turn of expression—Viśiṣṭa bhaṇiti.

विशिष्टा भणितिर्या स्याद् उक्तिं तां कवयो विदुः । *S. K. Ā.* I. p. 60.

In his Vṛtti and comments on the verse illustrating this Śabda-Ukti Bhoja uses the phrase Ukti Bhaṅgi. One asks another about somebody's welfare and instead of saying straight whether she is well or ill, the other person says 'she lives', and the whole verse delicately portrays the lady's pitiable plight. That mode of expression powerfully suggests her suffering, describing her as simply living, Jīvita-mātra-śeṣā. This is the excellence of expression, Ukti guṇa, and it is a mode of expression as a whole, a mode that is characteristic of poetry as such. Not altogether different from this Śabda guṇa of Ukti is Bhoja's Artha guṇa of that same name. The beauty is achieved more by words, comparatively speaking, in the Śabda guṇa whereas, in the Artha guṇa of Ukti, the idea is given in subtle turns and shades and is expressed or suggested by peculiarly graceful elaborations.

उक्तिर्नाम यदि स्वार्थो भङ्ग्या भव्योऽभिधीयते ।
अत्र अभीष्टस्य नायकनायिकासंगमस्य भङ्ग्या भणनमुक्तिः । *S. K. Ā.* I. p. 73.

Between Viśiṣṭā Bhaṇiti or Ukti Bhaṅgi and Bhaṅgyā bhaṇana, there is no fundamental difference. These two classes of Ukti are not mere Guṇas appearing in a part of a specific piece of poetry but constitute the distinguishing mark of poetic expression itself.

Besides these two kinds of Ukti of Śabda and of Artha, which is a Guṇa, Bhoja recognises a Śabda-Alaṁkāra called Ukti. It is defined in *S.K.Ā.* II, 42 (p. 146) and is held as the several kinds of expression named by Bhoja in the following manner:—Vidhi-Ukti, Niṣedha-Ukti, Adhikāra-Ukti, Vikalpa-Ukti, Niyama-Ukti and Parisaṅkhyā-Ukti. Under his Śabda-Alaṁkāra called *Chāyā* also Bhoja gives a set of Uktis: Loka-Ukti, Cheka-Ukti, Arbhaka-Ukti, Unmatta-Ukti, Poṭā-Ukti and Matta-Ukti. Keśava, in I. 2 of his *Alaṁkāra-śekhara,* makes Bhoja's Chāyā his Ukti, and classifies this Ukti into the Uktis of Loka, Cheka, Arbhaka and Unmatta. This Ukti which Keśava derives from both the Śabdālaṁkāras of Bhoja, Ukti and Chāyā, is constituted by Keśava as one of three 'Bahiraṅgas', external parts, of poetic expression. He says at the end of I. 2 that of this and of how these are to be related to Rasa, he has spoken at length in his other Alaṁkāra treatise named *Alaṁkāra-sarvasva* which unfortunately is not available to us now. Perhaps it is Rājaśekhara who described Ukti as a 'Bahiraṅga' along with Rīti and Keśava might have followed him. It has been pointed out in the notes to the Gaek. Edn. of the *K. M.* of Rājaśekhara that a quotation from

the lost Alaṁkāra section of the *K. M.* is quoted in this Keśava's work, *A. Śekhara.* I have spoken of this elsewhere, in the section on Alaṁkāra, in this thesis.

The meaning of the term Ukti in both the Śabdālaṁkāras of Chāyā and Ukti is very narrow ; but both the Śabda and the Artha Guṇas of Ukti, though Bhoja restricts their meaning by some sort of definition, show how the term means the poetic mode of expression in general, Viśiṣṭā Bhaṇiti and Bhaṅgyā Abhidhāna. Ratneśvara's comments make this clear. Under the Śabdaguṇa Ukti, he says :

"लोकोत्तराः सन्ति हि भणितिप्रकाराः (,) लोकप्रसिद्धाः (श्च)। यथा, सुप्तोऽसीति प्रश्ने गृहे देवकुले वेत्यादि। **एतत्प्रसिद्धिव्यतिक्रमेण तु या काचित् कविप्रतिभया भणितिराकृष्यते, सा भवति लोकोत्तरा।** तथा च प्रतिभाकृष्टतया चमत्कारित्वाद् गुणत्वम्। अत एव कवय इत्याह। कविसहृदयानामेव तादृशोक्तिपरिचयसंभवात्।" p. 60.

Under the Arthaguṇa Ukti, he says :

"स्त्रीयोऽभीष्टोऽर्थः, स्वार्थः; तस्य साक्षात्प्रतिपादनमनुचितमपि अर्थान्तरभङ्गिभिः प्रतिपादनमर्थगुणः।"

Expressing in a manner uncommon in ordinary talk, expressing not straightly and baldly but imaginatively, giving a turn to the expression, giving the idea a hiding and revelation through deft suggestion—these constitute Ukti and thus it is clear that the Ukti Guṇa of Bhoja rises above itself and means poetic expression in general.

Bhoja does mean that Ukti refers comprehensively to poetic utterance. He agrees with Rājaśekhara who says 'Ukti viśeṣaḥ kāvyam' and restates Bhaṭṭa Nāyaka that while Śāstra is Śabda Pradhāna and Itihāsa, Artha Pradhāna, *Kāvya is Ukti Pradhāna.* This, Bhoja clearly says in his description of his Śabdālaṁkāra called Adhyeya, where Bhoja distinguishes Kāvya, Śāstra and Itihāsa. He says (*S. K. Ā.* p. 260) :

"तदिदम् **उक्तिप्राधान्यात्** काव्यमित्युच्यते।" "**शब्दस्य प्राधान्यमिति** शासनात् शास्त्रमिदम्" "अतीता**र्थप्राधान्याद्** इतिहासः।"

In the same context Bhoja says more briefly in the *Śr. Pra.* (Vol. II, p. 285) :

"तेषु **उक्तिप्रधानं काव्यम्।**" "—शब्दप्रधानं शास्त्रम्।" "अर्थप्रधानं इतिहासः।"

Earlier also while dealing with Vivakṣā, Bhoja says in the *Śr. Pra.*

"तत्र शब्दप्रधानमपौरुषेयं, मन्त्रो ब्राह्मणं च। + + अर्थप्रधानमार्षः, स्मृतिरितिहासश्च। **(उभय) प्रधानं** पौरुषेयं च।"

remarks which closely correspond to what Bhaṭṭa Nāyaka has said.

In another place, in chapter xi of the *Śr. Pra.*, Bhoja synthesises the whole realm of poetic expression in the concept of Ukti, in an attempt which achieves at the same time another synthesis in Alaṁkāra. In a separate paper on Svabhāvokti (*Indian Culture,* V, pp. 147-165) and in the section on the Svabhāvokti according to Bhoja in this thesis also, I have gone into the ques-

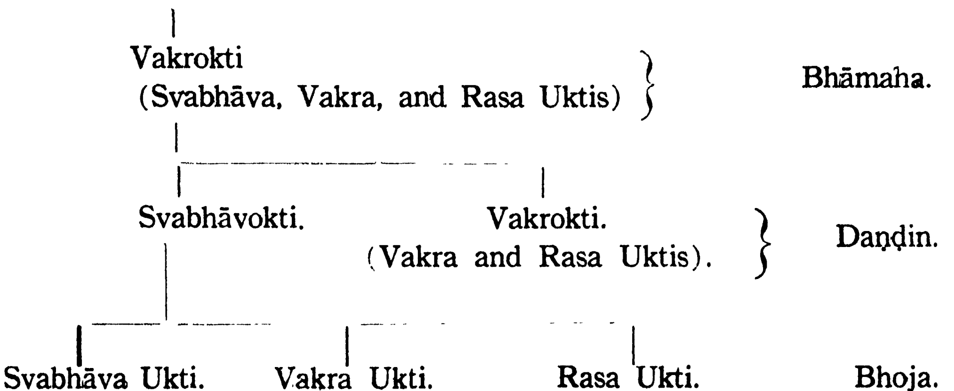
tion in great detail and here I briefly cover the ground. Bhāmaha had an Alaṁkāra-synthesis namely Vakrokti. Poetry had something strangely beautiful and it was diagnosed as Vakrokti. Within this Vakrokti Bhāmaha had figures like Upamā and Rūpaka, Rasas, and Natural Description : Alaṁkāra, Rasavad Alaṁkāra and Svabhāvokti. I am of opinion that Bhāmaha did recognise Svabhāvokti as an Alaṁkāra ; but he differed from Daṇḍin in this point : Even though a given instance of natural description is devoid of that amount of Alaṁkāra as is seen in other turns of ideas and expression found in other Alaṁkāras, it is all the same Alaṁkāra since even this natural description has a special charm born of the poet's genius and, in an unmistakable degree differs from ordinary bald non-literary utterance. Rasas are considered Alaṁkāras because they also go to beautify expression only. This is the stage in Bhāmaha. Daṇḍin represents the next. Daṇḍin realises that Svabhāvokti cannot be strictly included in Vakrokti ; for, in it, Vakratva or 'out-of-the-way-ness' is least. So he divides Kāvya-Ukti into the two Uktis of Svabhāva-Ukti and Vakra-Ukti.

भिन्नं द्विधा स्वभावोक्तिः वक्रोक्तिश्चेति वाङ्मयम् ।

He however retains expressions dominated by Rasa—Rasavad Vacaḥ—under expressions beautified by Alaṁkāra, the Rasavad alaṁkāra. He follows Bhāmaha but amplifies by treating of all the eight Rasas in Rasavad alaṁkāra. Daṇḍin however is aware of a strange superiority in expressions dominated by Bhāvas and Rasas ; he sees that the three cases of Preyas, Rasavat and Ūrjasvi Alaṁkāras are superior Alaṁkāras as compared to other Vakroktis. Hence he says—युक्तोत्कर्षं च तत् त्रयम् ।—II. 275.

Bhoja takes the suggestion contained here in Daṇḍin's remark युक्तोत्कर्षं च तत् त्रयम् । and makes a logical analysis of poetic expression into three departments, Natural Description of objects, Figurative Description and Delineation of Emotion : Svabhāva-Ukti, Vakra-Ukti and Rasa-Ukti. All these three are kinds of Ukti and Bhoja means by Ukti 'poetic expression' which he calls by the name Alaṁkāra also. For, to Bhoja, Guṇas and Rasas also are Alaṁkāras ; thus Ukti means Alaṁkāra, the beautiful poetic expression as a whole.

Kāvya = Ukti = Alaṁkāra



Says Bhoja in Chapter XI of his *Śr. Pra.* :

"त्रिविधः खल्वलङ्कारवर्गः, वक्रोक्तिः, स्वभावोक्तिः, रसोक्तिरिति। तत्र उपमाद्यलङ्कारप्राधान्ये वक्रोक्तिः, सोऽपि गुणप्राधान्ये स्वभावोक्तिः, विभावानुभावव्यभिचारिसंयोगात्तु रसनिष्पत्तौ रसोक्तिरिति।"

In Chapter V of his *S. K. Ā.* also, Bhoja says :

वक्रोक्तिश्च रसोक्तिश्च स्वभवोक्तिश्च वाङ्मयम्।
सर्वासु ग्राहिणीं तासु रसोक्तिं प्रतिजानते ॥ —V. 8.

It was noted above how it was Ukti or Bhaṅgi Bhaṇiti that distinguished poetic utterance from other utterances. The equation of Ukti with such concepts as Vakrokti, Alaṁkāra and Nāyaka's Vyāpāra was also made. The observation of Rājaśekhara, 'Ukti viśeṣaḥ kāvyam' was taken as defining Poetry on the basis of this conception of Ukti. It was interpreted as the peculiar poetic manner of expression and as the most important factor and mark in Poetry as compared to the elements of Śabda and Artha, both of which are subordinate to it. It was shown how this definition was similar to Nāyaka's definition based on Vyāpāra prādhānya.

The observation of Bhaṭṭa Nāyaka is re-stated by Mahima Bhaṭṭa with a change. Mahima Bhaṭṭa holds that Poetry is utterance in which neither Śabda alone nor Artha alone is important but both together. He says that Kāvya is Ubhaya-pradhāna instead of saying like Nāyaka that Kāvya is Vyāpāra-pradhāna and Ubhaya-*apradhāna*. He says :

"त्रिविधं हि शास्त्रम्, शब्दप्रधानम्, अर्थप्रधानम, उभयप्रधानं चेति। तत्र शब्दप्रधानं वेदादि, अध्ययनादेव अभ्युदयश्रवणात्, मनागपि पाठविपर्यासे प्रत्यवायश्रवणाच्च। अर्थप्रधानमितिहासपुराणादि, तस्य अर्थवादमात्ररूपत्वात्। **उभयप्रधानं** सर्गबन्धादिकाव्यम्, तस्य रसात्मकत्वात्, रसस्य च उभयौचित्येन परिपोषदर्शनात्। काव्यस्यापि शास्त्रत्वं प्रतिपादितमेव।"

V. V. III, p. 122. T. S. S. See also I. p. 20.

Bhoja must be said to follow Mahima Bhaṭṭa's modified statement of Bhaṭṭa Nāyaka's distinction between Kāvya on the one hand and Śāstra and Ākhyāna on the other. For, as has been noted above in the text quoted from chapter VII of the *Śr. Pra.* Bhoja also does not say that in Poetry both Śabda and Artha are subordinated (made Apradhāna or Guṇa) to something else but says that in Poetry both are Pradhāna.

"तत्र शब्दप्रधानमपौरुषेयं × × × अर्थप्रधानमार्षः × × × (**उभय**) **प्रधानं** पौरुषेयम्।"

Vol. II, p. 18.

The charm of a poet's verses is lost when their words are changed and ideas modified. Thus it is that Poetry is Ubhaya-pradhāna. This is called by another as maturity of expression—Kāvya Pāka—when the poet has written such lines that even a slight change spoils the effect. Says Rājaśekhara :

पदनिवेशनिष्कम्पता पाकः इत्याचार्याः। तदाहुः—
'आवापोद्धरणे तावद् यावद्दोलायते मनः।
पदानां स्थापिते स्थैर्ये हन्त सिद्धा सरस्वती ॥'

इति वामनीयाः । × × × × पदानां परिवृत्तिवैमुख्यं पाकः ' इति वामनीयाः । तदाहुः—

'यत्पदानि त्यजन्त्येव परिवृत्तिसहिष्णुताम् ।
तं शब्दन्यायनिष्णाताः शब्दपाकं प्रचक्षते ॥' (Vāmana, I. 3)."

K. M., p. 20.

In this Kāvya Pāka which means the 'unchangeability' of the words in Kāvya, is emphasised the same idea as is contained in Mahima Bhaṭṭa's and Bhoja's remark that Poetry is Ubhaya-pradhāna.

This maturity of Ukti or poetic expression—Kāvya Pāka or Ukti Pāka—is given by Bhoja as a Guṇa called Prauḍhi of Śabda and Artha immediately after the Guṇa, Ukti.

That we are justified in finding such an Ukti-synthesis or a system of thought called Ukti in Bhoja can be granted when one sees what Bahurūpamiśra, a latter-day commentator on the *Daśarūpaka,* who reproduces many ideas from Bhoja's *Śr. Pra.*, has to say. Bahurūpa chooses the word 'Sūkti' instead of 'Ukti' and shows Bhoja's three-fold classification of it and relates to this viewpoint, as we have ourselves done above, the Abhidhā-prādhānya of Poetry of Nāyaka and the Vakrokti-idea of Poetry of Bhāmaha. It is a pity that the text of Bahurūpa's *Daśarūpaka vyākhyā* in two volumes in the Madras Govt. Oriental MSS. Library comes to an abrupt end here. Bahurūpa says :

"केचित् शोभाकरत्व-अविशेषात् रसगुणयोरलङ्लकारत्वं मन्यन्ते । तन्मते त्रिविधा **सूक्तिः** स्वभावोक्तिः, वक्रोक्तिः, रसोक्तिरिति । तत्र गुणप्राधान्ये स्वभावोक्तिः, उपमारूपकाद्यलङ्कारप्राधान्ये वक्रोक्तिः; विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तौ रसोक्तिः । अतः शब्देन अर्थप्रतिपादनं भूषयितुं यत् कविना उपादी (यते, तत्सर्वम् अलङ्कारः) । अत एव भट्टनायकेन अभिधाव्यापारः (काव्ये प्रधानमित्युक्तम्) ।

(शब्द) प्राधान्यमाश्रित्य तत्र शास्त्रं पृथग्विदुः ।
अर्थे तत्त्वेन युक्ते तु वदन्त्याख्यानमेतयोः ।
द्वयोर्गुणत्वे (व्यापारप्राधान्ये) काव्यमेव तत् ॥

भामहेनापि— 'सैषा सर्वैव (वक्रोक्तिरनयार्थो) विभाव्यते ।' ....
..............|" pp. 107-8, Mad. Ms. Bahurūpamiśra's *D. R. Vyā.* I. 3.41.

APPENDIX

(1) The *Agni Purāṇa,* in 337|2-3, states Bhaṭṭa Nāyaka's remark on the difference between Kāvya, and Śastra and Itihāsa thus :

शास्त्रे शब्दप्रधानत्वमितिहासेषु (इतिहासेऽर्थ) निष्ठता ।
अभिधायाः प्रधानत्वात् काव्यं ताभ्यां विभिद्यते ॥

(2) Commenting on Daṇḍin II, 13, that in Śāstras it is all one statement of things as they are—Svabhāva ākhyāna—and that in Poetry also there are a few cases of this Svabhāva ākhyāna—

शास्त्रेष्वस्यैव साम्राज्यं काव्येष्वप्येतदीप्सितम् ।

The *Hṛdayaṁgamā* points out that Śāstras are Tattva Pradhāna or concerned with truthful statement of facts and things as they are; but Poetry is *Varṇanā Pradhāna*; Poetry emphasises the mode of giving the thing, 'description' or 'expression' as such.

"शास्त्रेषु धर्माधर्मादिशास्त्रेषु अनृतवचनाभावात् अस्यैव स्वभावालङ्कारस्य साम्राज्यं संपत्तिर्भवति। **काव्येषु वर्णनाप्राधान्याद्** असत्यवचनं कल्पितमपि च अस्ति।"

K. Ā., p. 64, Mad. Edn.

(3) Vidyādhara thus explains Bhaṭṭa Nāyaka's remark in his *Ekāvalī*.

शब्दप्रधानं वेदाख्यं प्रभुसंमितमुच्यते।
ईषत्पाठान्यथापाठे प्रत्यवायस्य दर्शनात्॥

इतिहासादिकं शास्त्रं मित्रसंमितमुच्यते।
अस्यार्थवादरूपत्वात् कथ्यतेऽर्थप्रधानता॥

ध्वनिप्रधानं काव्यं तु कान्तासंमितमीरितम्।
शब्दार्थौ गुणतां नीत्वा व्यञ्जनप्रवणं यतः॥ I. 4-6.

As a follower of Ānanda and Abhinavagupta, Vidyādhara has interpreted the Vyāpāra as Dhvani, following Abhinavagupta's observation to that effect in the *Locana*.

"तेन यदाह भट्टनायकः 'शब्दप्राधान्यं + काव्यधीर्भवेत्।' इति तदपास्तम्। **व्यापारो हि यदि ध्वननात्मा रसनास्वभावः, तन्न** अपूर्वमुक्तम्।" *Locana*, p. 27.

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CHAPTER X

BHOJA AND VAKROKTI

'वक्रोक्तिरेव काव्यानां परा भूषेति भामहः ।'

Bhoja : *Śṛ Pra.* Ch. XI.

The history of the concept of Vakrokti must be older than Bhāmaha and Daṇḍin, for, we find it used with settled connotation in the works of both writers. It is needless to point out here the very well-known passages on Vakrokti in Bhāmaha. To him, Vakrokti means Alaṁkāra.

वाचां वक्रार्थशब्दोक्तिरलङ्काराय कल्पते । V. 66.

युक्तं वक्रस्वभावोक्त्या सर्वमेवैतदिष्यते । I. 30.

In his description of the Atiśayokti Alaṁkāra (II, 85) he has used the word Vakrokti as a synonym of Alaṁkāra. Therefore according to Bhāmaha, the whole realm of poetic expression is permeated with Vakrokti, striking, deviating expression. In II, 86-87, Bhāmaha refutes Hetu, Sūkṣma and Leśa, that they do not deserve to be called Alaṁkāra because, in them, the expression as a whole has no Vakrokti in it.

समुदायाभिधानस्य वक्रोक्त्यनभिधानतः । II, 86.

This Vakrokti is the one requisite and it distinguishes poetic expression as such. In its absence, Bhāmaha says, we have no Kāvya, but only insipid narration, speech or mere news called Vārtā.

गतोऽस्तमर्को भातीन्दुः यान्ति वासाय पक्षिणः ।

इत्येवमादि किं काव्यं ?—वार्तामेनां प्रचक्षते ॥ II, 87.

Therefore the distinction in Bhāmaha is between ordinary and poetic expression, Vārtā and Vakrokti. This point as well as another that Bhāmaha does accept Svabhāvokti as an Alaṁkāra has been elaborately explained by me in my paper on Svabhāvokti (*Indian Culture,* V, pp. 147-165). None can deny that 'natural description' or Svabhāvokti is a striking and powerful portraiture, and as such, differs from mere report of news or ordinary dull speech. Mammaṭa points out that it is this amount of strikingness and effect in Svabhāvokti that we take as Vaicitrya and count it as an Alaṁkāra. Even the opponent of Svabhāvokti as an Alaṁkāra, Kuntaka, who refuses to consider it as an Alaṁkāra on the plea that Vastu svabhāva is not Alaṁkāra but is Alaṁkārya,—even he accepts that instances of graceful and effective pen-pictures of Nature, men, and things as they are found, constitute Vastu Vakratā (III Unmeṣa). It is by virtue of this element of Vakratā in it that Bhāmaha also considers it as one of the Alaṁkāras coming under Vakrokti. It is not unreasonable to hold Svabhāvokti also as an Alaṁkāra and Vakrokti,

when one can accept delineation of Rasa as a Vakrokti-variety called Rasavat. Bhāmaha, thus, has one universe of Vakrokti, falling into three departments, the description of things as they are (अर्थस्य तदवस्थत्वं,–स्वभावोक्तिः) more definitely deviating striking expression deserving the name Vakrokti to the greatest degree, Rūpaka, etc., and thirdly, delineation of Rasa, Rasavad Alaṁkāra.

In Daṇḍin, there appears a clearer analysis. Svabhāvokti no doubt involves strikingness, but strikingness is least in it. It is almost the starting point for further Alaṁkāra or Vakrokti. So it is that Daṇḍin separates it and calls it the first Alaṁkāra, *Ādyā Alaṁkṛtiḥ*. He classifies poetic expression into Vakrokti and Svabhāvokti ; description of things as they are and figurative description. The cases of Rasa-delineation, Daṇḍin still keeps like Bhāmaha within Vakrokti.

The third stage is reached in Bhoja who makes a further analysis of poetic expression. Elsewhere, in the sections on Ukti, Alaṁkāra and Svabhāvokti, I have spoken of this subject. Bhoja takes the suggestion directly from Daṇḍin and by Bhoja's time, Rasa has become sufficiently important. Though he described the three Alaṁkāras of Preyas, Rasavat and Ūrjasvi as Vakrokti, Daṇḍin realised that they, as related to Bhāvas and Rasas, are of a special nature and of greater appeal. Hence it is that he said of them that they were superior युक्तोत्कर्षं च तत् त्रयम् । Bhoja includes Preyas and Ūrjasvi under Rasavat. He constitutes a class called Rasavad Alaṁkāra which is the delineation of Rasas and Bhāvas ; and he separates it from other kinds of Vakrokti. This is a better treatment ; for, delineation of Rasa has greater affinities with Svabhāvokti than with Vakrokti. As Jayaratha on Ruyyaka and Ruyyaka himself also point out, the Sahṛdaya has a Saṁvāda in Poetry and it is of two kinds : Citta Saṁvāda and Vastu Saṁvāda. The former refers to delineation of Rasa and Bhāva, and the latter, to descriptions of Artha or objects. Both are natural non-figurative descriptions and are Rasavad-Alaṁkāra and Svabhāvokti. Though Bhoja, following Bhāmaha, Daṇḍin and Vāmana would call the whole realm of poetic expression Alaṁkāra, he would restrict the name Vakrokti to figures beginning with Upamā. Improving upon both Bhāmaha and Daṇḍin, he would separate and exclude the Rasas from it. Thus he says in his *S. K. Ā.* Chapter V :

वक्रोक्तिश्च रसोक्तिश्च स्वभावोक्तिश्च वाङ्मयम् । Śl. 8.

In Chapter XI of the *Śr. Pra.* he says that an instance like ''धूमोऽयमग्नेः' is no Alaṁkāra, because, the necessary Vakratā or poetic beauty is not seen in it. He speaks here of Vakratā or Vakrokti as Alaṁkāra-sāmānya-lakṣaṇa, Kāvya Śobhā as such.

"न चैतद्वाच्यं 'धूमोऽयमग्नेः' इत्यात्राप्यर्थान्तरन्यासः प्रसजेत् । यद्यपि धूमस्य उत्पाद्यस्य साधनसमर्थोऽग्निः, तथापि

'काव्य**शोभाकरान्** धर्मान् अलङ्कारान्प्रचक्षते'

इत्येतदपि **सर्वालङ्कारसाधारणं लक्षणम्** अनुसर्तव्यम्। अस्मिन् सति सर्वालङ्कारजातयो वक्रोक्त्यभिधानवाच्या भवन्ति । तदुक्तम्—

वक्रत्वमेव काव्यानां परा भूषेति भामहः ।
श्लेषः पुष्णाति सर्वासु प्रायो वक्रोक्तिषु श्रियम् ॥[1]

नन्वेवं सति विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिरित्यादिना न भवितव्यमेव अलङ्कारेण? नैवम् । त्रिविधः खलु अलङ्कारवर्गः, वक्रोक्तिः, स्वभावोक्तिः, रसोक्तिरिति । तत्रोपमाद्यलङ्कारप्राधान्ये वक्रोक्तिः, सोऽपि गुणप्राधान्ये स्वभावोक्तिः, विभावानुभावव्यभिचारिसंयोगात्तु रसनिष्पत्तौ रसोक्तिरिति ।" *Śṛ. Pra.* Mad. Ms. Vol. II. chap. XI. pp. 371-2.

Thus Bhoja uses Alaṁkāra in the sense in which Vāmana used it in his Sūtra I. i. 2. सौन्दर्यमलङ्कार : meaning poetic beauty in general. In this same sense Bhoja uses the concept of Vakrokti also and in this respect he follows Bhāmaha. Therefore in Bhoja we find Vakrokti used in two senses, the major and the minor, the former meaning poetic expression in general and the latter, only the figures of Upamā, Rūpaka etc. In its second sense we have to trace its history as indicated above through Daṇḍin who first restricted Vakrokti to Rasas and figures like Upamā. Finally, Bhoja restricted it to the figures Upamā etc.

It is not enough if one finds in an expression the presence of the technical features of a particular Alaṁkāra. Besides conformity to the definition, the expression has to exhibit the primary requisite of an all-pervading beauty which alone makes the expression deserve the name of

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1. On p. 23 of his *Theories of Rasa and Dhvani*, Dr. A. SANKARAN takes this verse as a quotation from Daṇḍin. The first line mentioning the name of Bhāmaha is absent in the printed texts of the *Kāvyādarśa*. Dr. SANKARAN feels some gap in Daṇḍin's text as it is in II. 362, which gap he says this line in Bhoja's quotation fills up.

The text as printed does not seem to have any gap; secondly, if this half verse is added to the text of Daṇḍin, the 362nd verse at the end of this chapter will have to be ended like an epic Anuṣṭubh with three feet; or, the line भिन्नं द्विधा स्वभावोक्तिः वक्रोक्तिश्चेति वाङ्मयम् must stand single. Thirdly, Vakrokti is certainly old enough for use in Daṇḍin as in the line भिन्नं द्विधा etc; but, when one sees the history and the rise and the time of the currency of various words in the Alaṁkāra Śāstra, one can see that the concept under the briefer name 'Vakratā' or 'Vakratva' is very much later than even Ānanda. My feeling is that, if this is a quotation by Bhoja, it is from some later writer who adapted and incorporated into his text parts of the texts of older writers, making the necessary changes. If one goes through the *Śṛ. Pra.* one comes across numerous instances of Bhoja giving verses of old writers with the necessary changes; he quotes Vāmana's Anuṣṭubh on the Vaidarbhī Rīti changing the first line. The Doṣa and Guṇa sections are full of such reproductions with necessary changes from Bhāmaha, Daṇḍin and Vāmana. Therefore it is extremely likely that this verse वक्रत्वमेव काव्यानां etc. is Bhoja's own. One need not be troubled by the introductory words 'तदुक्तम्' which may suggest that the verse is a quotation from another author. We have instances of Bhoja quoting himself with the words 'तदुक्तम्'.

Alaṁkāra; for Alaṁkāra is a thing of beauty. Bhoja considers this beauty as Vakratva, Vakrokti and Śobhā and gives a very significant interpretation to Daṇḍin's definition of Alaṁkāra:

काव्यशोभाकरान् धर्मान् अलङ्कारान् प्रचक्षते ।

Herein lies the defence of the Alaṁkāra school. I have spoken of this in my paper on Kriyā Kalpa and Other Names of the Alaṁkāra Śāstra, published in the *JOR*, Madras. (Vol. VIII. pp. 130-132). Taking the idea of Cārutva or beauty as essential from the text of Ānanda, Abhinava elaborates the idea with illustrations in his *Locana* on the third Uddyota of the *Dhvanyāloka* in the following manner:

"तथाजातीयानामिति–चारुत्वातिशयवतामित्यर्थः । सुलक्षिता इति यत् किल एषां तद्विनिर्मुक्तं रूपम्, न तत् काव्ये अभ्यर्थनीयम् । उपमा हि 'यथा गौः तथा गवयः' इति । (रूपकं हि) 'गौर्वाहीकः' इति । श्लेषः 'द्विर्वचने (ऽ चि' इति) तन्त्रात्मकः । × × × × एवमन्यत् । न चैवमादि काव्योपयोगीति ।" *Locana,* p. 210.

Appayya Dīkṣita emphasises similarly that expressions derive their life as Alaṁkāras by being graceful—Hṛdya. Otherwise they are not Alaṁkāras.

"सर्वोऽपि ह्यलङ्कारः कविसमयप्रसिद्ध्यनुरोधेन **हृद्यतया काव्यशोभाकर** एव अलङ्कारतां भजते । अतः 'गोसदृशो गवयः' इति नोपमा । 'गौर्वाहीकः' इति न रूपकम् ।'

Citramīmāṁsā. p. 6.

This has been pointed out by Dr. S. K. De also in the Introduction to his edition of the *Vakrokti Jīvita.* pp. xlvi-lvii. The truth has been realised by Bhoja and by Abhinava as the texts above quoted clearly show. Hence it cannot be contended by Dr. De that Sanskrit Poetics and the study of the theory of poetic figure owe this idea and its importance to Kuntaka. (p. xlvii *V. J.* Introduction) But it can be accepted that new importance and new enthusiasm for Vakrokti in the post-Ānanda period are due mainly to Kuntaka and his *V. J.* Bhoja takes up the Vakrokti from Bhāmaha and Daṇḍin, independent of any other writer and without any knowledge of Kuntaka. Bhoja and Kuntaka were writing at the same time and it happens in the history and destinies of ideas and subjects, that, at different places, different scholars happen to work at the same idea. The current of Vakrokti coming down from the hill of Bhāmaha had two courses. There is one culmination in Bhoja and another in Kuntaka. Regarding Kuntaka and how he developed the doctrine of Vakrokti or Vakratā as the life of Poetry, there is little need to devote any part of this study.

Though Bhoja definitely put down Vakrokti as a general name for all figures beginning with Upamā, he retained the substance of Bhāmaha's conception of poetic expression as Alaṁkāra to which also Bhoja applied the name Vakrokti. To avoid confusion Bhoja restricts the word Vakrokti to the minor sense of figures Upamā etc., and generally applies the name Alaṁkāra to the larger concept. The use of the word Vakrokti in the larger sense is only rare in Bhoja. Elsewhere however Bhoja uses the concept

and name Vakratā in the larger sense of poetic expression as such, forming the very distinguishing mark of Poetry. It seems that Bhoja turns back to concur verbally also with Bhāmaha. It is surprising how Bhoja's standpoint agrees so remarkably with that of Kuntaka. We shall now examine this aspect of the question.

It is in connection with Dhvani, and this again is strange and suggestive, that Bhoja talks of Vakratā. Bhoja holds Dhvani as a variety of Tātparya and also as the poetic counterpart of the prosaic factor of Tātparya. The intention of the speaker in ordinary affairs and expressions is called Tātparya whereas the same, as far as Kāvya is concerned, is called Dhvani. He says 'तात्पर्यमेव वचसि ध्वनिरेव काव्ये' and a perusal of the section on Bhoja and Dhvani will elucidate the point. Bhoja asks himself: wherefore this classification of expression into two kinds, Laukika and Śāstrīya on the one hand and poetic on the other? He speaks of Vacas, ordinary expression, and as against it, of Kāvya. He does not say that Dhvani marks off the Kāvya; for, he considers Dhvani as part of Tātparya and as obtainable in ordinary expression also, Dhvani being only another name for Tātparya. Then, what is it that Bhoja finds out as the element which distinguishes the poetic and the non-poetic expression? He says that beauty or poetic charm called Vakratā distinguishes the two. In the ordinary speech there is a blunt straightforwardness in expression and there is no regard for beautifully saying things. The manner of saying things in a beautiful and embellished way is discounted and is considered as an extravagance. When, of course, one praises or abuses, he heightens or lowers and resorts to his powers of praising or damning by the power of his expression. Literary expression now results.

"—तात्पर्यं, यस्य काव्येषु ध्वनिरिति प्रसिद्धिः। तदुक्तम्
'तात्पर्यमेव वचसि ध्वनिरेव काव्ये'

* * *

कः पुनरनयोः **काव्यवचसोः ध्वनितात्पर्ययोः** विशेषः ? उच्यते—
यदवक्रं वचः शास्त्रे लोके च वच एव तत्।
वक्रं यदर्थवादादौ तस्य काव्यमिति स्मृतिः॥

Śr. Pra. Vol. I. p. 427. chap. VI.

Again, at the end of his treatment of Dhvani, Bhoja says:

"कः पुनः काव्यवचसोः ध्वनितात्पर्ययोः विशेषः ? ननूक्तं पुरस्तात्—
यदवक्रं वचः शास्त्रे लोके च वच एव तत्।
वक्रं यदर्थवादादौ तस्य काव्यमिति स्मृतिः॥

Śr. Pra. Vol. II. p. 42. chap VII.

This is almost a definition of Kāvya in terms of Vakratā or Vakrokti and in this respect, Bhoja would use Vakrokti or rather the name Vakratva in the sense of Bhāmaha's Vakrokti, comprehending all the three Uktis of Svabhāva, minor Vakra, and Rasa. Thus Bhoja has a major and a minor

Vakrokti and corresponding to the two, a major and a minor Alaṁkāra. The conception of two Alaṁkāras, the major one meaning Saundarya or poetic beauty, and the latter minor Alaṁkāra meaning only figures like Upamā, corresponds to Vāmana's view. In Bhoja's opinion Dhvani as such does not distinguish Poetry so much as this primary Vakratā without which Kāvya will only be mere Vacas, and as noted earlier, even Alaṁkāras cease to have any right to deserve that name. Therefore even Dhvani will cease to be poetic when it is not the case of an expression which is essentially beautiful. This insistence on an essential and primary beauty lying at the very basis of poetic expression is accepted by Abhinava also. This has been pointed out by me in the paper on Kriyā Kalpa. With regard to Dhvani, Abhinava says that even Dhvani has to be beautiful.

"नन्वेवं 'सिंहो वटुः' इत्यत्रापि काव्यरूपता स्यात्। × × × × × गुणालङ्कारौचित्यसुन्दर-शब्दार्थशरीरस्य सति ध्वननात्मनि आत्मनि काव्यरूपताव्यवहारः।" *Locana.* p. 17.

"—तेन सर्वत्रापि न ध्वननसद्भावेऽपि तथा व्यवहारः।" *Ibid.* p. 28.

This Guṇālaṁkāra-aucitya-saundarya of the Śabdārtha or the Śarīra of Poetry is held by others as comprehended in the composite concept of Vakratā, Vakrokti or Alaṁkāra. This is a strong point for the Vakrokti and the Tātparya schools of thought and a somewhat weak point for the Dhvanivādins. Take for instance the implication or the suggestion of a prohibition from an expressed injunction—Niṣedha from Vidhi—as in the well known Gāthā, भम धम्मिअ etc. The Dhvani-theorist who refutes the Lakṣaṇāvādin stresses this as the chief point everywhere that Dhvani cannot be Lakṣaṇā, since in the latter, the primary sense is incompatible whereas in Dhvani, the primary meaning also is acceptable and as such forms part of the intention of the speaker. If the cleverness of the lady of the Gāthā speaking to the pious man is *the* point in the verse, if her clever speech is of importance as much as her final intention of preventing him from frequenting the banks of the Godāvarī, if much, if not all, of the poetic beauty of this Gāthā is due only to the way in which the clever lady told the prohibition in the form of an injunction, *if the primary sense also matters,* the ground is let to the Vakrokti-vādin who considers the out-of-the-way, strange and beautiful expression, Vakra-Ukti, as such, as the life of Poetry ; and Dhvani as one of the many elements helping this Vakratā or resulting from this Vakratā. Śrī Harṣa, the poet, makes this "reconciliation", if it can be called so, between Vakrokti and Dhvani, in his own characteristic way of introducing Śāstraic ideas into his poem :

निषेधवेषो विधिरेष तेऽथवा
तवैव युक्ता खलु वाचि वक्रता।
विजृम्भितं यस्य किल ध्वनेरिदं
विदग्धनारीवदनं तदाकरः॥ *N. C.* IX. 50.

As one of those following the ancients and as one who emphasises the expression-aspect or the form in the terms Alaṁkāra and Vakratā, Bhoja considers Dhvani also as an embellisher of expression; as the Guṇa called Gāmbhīrya. (Hence Dhvani is an Alaṁkāra; for, Bhoja holds all the Guṇas as Alaṁkāras.) And Rasas also are taken as Alaṁkāra by Bhoja. Thus, Rasa, Dhvani, and everything go to make the beauty called Vakratā that is Poetry. So Bhoja will accept Dhvani and will consider it as holding a supreme position in Poetry, ध्वनिरेव काव्ये, but he will at the same time emphasise Vakratā.

BHOJA AND KUNTAKA

There are many similarities between Bhoja and Kuntaka. First of all there is agreement to a notable degree regarding the concept of Vakrokti or Vakratā considered as the life of Poetry or the very distinguishing mark of Kāvya. In Bhoja, however, there is but a verse on this Vakratā; Kuntaka works out the idea into a whole work. Kuntaka defines Poetry as Śabda and Artha in unison and set in Vakrokti.

शब्दार्थौ सहितौ वक्रकविव्यापारशालिनि ।
बन्धे व्यवस्थितौ काव्यं तद्विदाह्लादकारिणि ॥ I. 7. *V. J.*

2. Bhoja will not deny that his Vakratā which distinguishes Kāvya from Vacas, is synonymous with Alaṁkāra. He classifies this Vakratā or Alaṁkāra into Guṇas (Svabhāvokti), Arthālaṁkāras (Vakrokti in a restricted sense), and Rasas (Rasokti). Kuntaka is a similar reviver of the old Alaṁkāra. His Vakrokti which is of six kinds is equated by him with Alaṁkāra. He says that there are only two factors in Poetry, Alaṁkārya and Alaṁkāra; the latter is Vakrokti.

काव्यस्यायमलङ्कारः कोऽप्यपूर्वो विधीयते । I. 2. *V. J.*

उभावेतावलङ्कार्यौ तयोः पुनरलङ्कृतिः ।
वक्रोक्तिरेव वैदग्ध्यभङ्गी भणितिरुच्यते ॥ I. 10. *V.J.*

To Kuntaka also, therefore, Dhvani which comes under certain aspects of his Vakratā, is Alaṁkāra. Kuntaka says actually that Guṇas also are Alaṁkāras.

"अलङ्कारशब्दः शरीरस्य शोभातिशयकारित्वान् मुख्यतया कटकादिषु वर्तते, तत्कारित्वसामान्याद् उपचारादुपमादिषु, तद्वदेव च तत्सदृशेषु गुणेषु—।" —" *V. J.* p. 3.

Though Kuntaka expressly refutes at length the older view that Rasas are Alaṁkāras and accepts mostly the new ideas on Rasa, as on Dhvani, he treats of Rasa as if it is also part of Vakratā, the poet's peculiar mode of expression, as part of his Vastu vakratā. III, 7, pp. 150-3. On the surface one must say that Kuntaka differs from Bhoja, for, while Bhoja follows Bhāmaha's and Daṇḍin's view of Rasa as Rasavad Alaṁkāra, Kuntaka criticises Bhāmaha on this point. III, 10, pp. 156-166. He holds Rasas as Alaṁkāryas. But Bhoja and Kuntaka agree in the main that Poetry is

distinguished by Vakratā; that Vakrokti or Vakratā means Alaṁkāra in general and that Guṇas and Dhvani also form part of it. If one can grant that anything coming under Poetry is directly or ultimately a manifestation of the poet's Vakra vyāpāra or Vakratā according to Kuntaka, and if all Vakratā is, as Kuntaka himself says, Alaṁkāra in a general sense of the term, he can see that Bhoja and Kuntaka completely agree with each other. Bhoja brings under Śabdālaṁkāra the proper choice of the form of composition, of appropriate language, of appropriate medium of verse or prose, the adopting of the proper Vṛtti and Rīti etc. Most of these are generally comprehended in one or the other of the sub-varieties of the six kinds of Kuntaka's Vakratā. Any element of poetry, Rīti, Dhvani, Śabdālaṁkāra or Guṇa, Kuntaka must deal under some kind of his Vakratā.

3. Another point of striking similarity between Kuntaka and Bhoja is that they both recognise the factor called Alaṁkāra of "Prabandha". Bhoja, it will be explained at length in the Alaṁkāra section, considers that Guṇas and Alaṁkāras are of two kinds, those of Vākya and those of Prabandha. He gives a set of Guṇas and Alaṁkāras for the work as a whole. This corresponds to some aspects of Kuntaka's Prakaraṇa vakratā and Prabandha vakratā. Thus the second aspect of Prakaraṇa vakratā given by Kuntaka

इतिवृत्तप्रयुक्तेऽपि कथावैचित्र्यवर्त्मनि ।
उत्पाद्यलवलावण्यादन्या भवति वक्रता ॥

corresponds to what Bhoja describes as Prabandha doṣa hāna, avoiding the Anaucityas in the source by new imaginative creations and deviations from the original. *Śr. Pra.* chapter xi.

Then Kuntaka gives प्रकरणानामनुग्राह्यानुग्राहकभाव as a Prakaraṇa vakratā pp. 225-6. Bhoja similarly speaks of Suśliṣṭa sandhitva (सुश्लिष्टसन्धित्वम्) which is explained with reference to Mahākāvyas as the unity and the mutual help between the various cantos and subject-divisions forming part of the one unity—Ekavākyatā and Prabandha-upakāritva. P. 431, chapter xi, Vol. II., *Śr. Pra.*

Kuntaka explains his Vakratā with reference to Kāvyas also in IV. 9. (P. 231).

"कथावैचित्र्यपात्रं तद् वक्रिमाणं प्रपद्यते ।
यदङ्गं सर्गबन्धादेः सौन्दर्याय निबध्यते ॥"

"—यदङ्गं सर्गबन्धादेः सौन्दर्याय निबध्यते । यज्जलक्रीडादिप्रकरणं महाकाव्यप्रभृतेः उपशोभानिष्पत्त्यै निवेश्यते ।

Bhoja considers these as Artha-alaṁkāras of Prabandha.

"नगराश्रमशैलसैन्यावासार्णवादिवर्णनम्, ऋतुरात्रिंदिवार्कास्तमयचन्द्रोदयादिवर्णनम्, नायकनायिकाकुमारसहायवाहनादिवर्णनम्, मन्त्रदूतप्रयाणसंग्रामाभ्युदयादिवर्णनम्, वनविहारजलक्रीडामधुपानमानापगमरतोत्सवादिवर्णनमित्यर्थालङ्काराः ।" P. 431. Vol. II. *Śr. Pra.*

The next Vakratā of Prakaraṇa in Kuntaka is about Rasa, the Aṅgin and the Aṅga, chief and accessory. IV. 10. pp. 232-3. Bhoja considers this as an Artha guṇa of the Prabandha and calls it "Rasa bhāva nirantaratvam." He explains this as richness in emotions. The one main interest of a single Rasa is like eating one kind of dish continuously; it produces Vairasya; therefore there are to be many subsidiary emotional interests.

"रसभावनिरन्तरत्वमित्यनेन रसग्रहणेनापि तत्कारणभूतानां भावानां परिग्रहेण × ×
× × × × ×
भोजनस्यैवैकरसस्य प्रबन्धस्यापि वैरस्यमपाकरोति।" p. 432. Vol. II.

Another Vakratā of Prakaraṇa is explained by Kuntaka as the introduction of episodes.

प्रधानवस्तुनिष्पत्त्यै वस्त्वन्तरविचित्रता।
यत्रोल्लसति सोल्लेखा सापराप्यस्य वक्रता॥ Pp. 233-4. *V. J.*

This is taken up by Bhoja under two heads: पताकाप्रकर्यादिकल्पनम् and कथान्तरानुषञ्जनम्, two Ubhayālaṁkāras of Prabandha. (p. 443. Vol. II. *Śṛ. Pra*).

Another feature of beauty in a work is the introduction of a drama within a drama. Says Kuntaka:

क्वचित्प्रकरणस्यान्तः स्मृतं प्रकारणान्तरम्।
सर्वप्रबन्धसर्वस्वकल्पं पुष्णाति वक्रताम्॥ p. 235. *V. J.*

Bhoja counts the same feature as one of the items of his Ubhayālaṁkāra of Prabandha—गर्भाङ्कविधानम् (p. 422. Vol. II. *Śṛ. Pra.*). Both Kuntaka and Bhoja cite the same instance of the drama within the third act of the *Bālarāmāyaṇa* called Sītā svayaṁvara, श्रवणैः श्रव्यमनेकैः etc. (III. 12).

The last Prakaraṇa vakratā prakāra spoken of by Kuntaka (p. 236) is the well-knit expression of the plot in a drama or in a story, through the successive stages of the development of the purpose in the Sandhis.

मुखाभिसन्धिसन्ध्यादिसंविधानकबन्धुरम्।
पूर्वोत्तरानुसङ्गत्या (प्यङ्गा) नां विनिवेशनम्॥

Bhoja has, corresponding to Kuntaka's phrase 'संविधानकबन्धुरम्' the phrase 'सम्यक्श्लक्षणयोगेन संविधानसुसूत्रता' (p. 411. Vol. II. *Śṛ. Pra.*) and corresponding to this Prakaraṇa vakratā, Bhoja has the Ubhayālaṁkāra बीजबिन्दुपताकाप्रकरीकार्योपकल्पनम्" (p. 431.) The Śabda guṇa of Prabhandha called Suśliṣṭa sandhitva also refers to this (P. 431).

The last kind of Prabandha vakratā in the text of the *V. J.* (as now available in Dr. DE's Edn.) refers to the Vyutpatti derived by a spectator or a reader, the spiritual, ethical, or the social end.

नूतनोपायनिष्पन्ननयवर्त्मोपदेशिनाम्।
महाकविप्रबन्धानां सर्वेषामस्ति वक्रता॥ *V. J.* p. 245.

This Bhoja calls as the Mahāvākyārtha which helps man's attainment of the four aims of virtue, desire, material prosperity, and spiritual salvation. Bhoja holds this Mahāvākyārtha as a transformation, Vipariṇāma, of the Śabda Brahman.

"यस्तु तद्रूपरामायणादिप्रबन्धार्थानाम् अवधारणेन उपहितसंस्कारस्य" 'रामवद् वर्तितव्यं, न रावणवद्' इत्यादिविधिनिषेधप्रतिभाविशेष उपजायते, स समस्तविश्वव्यापी चतुर्वर्गैकहेतुः परो महावाक्यार्थः अर्थमूर्त्या विपरिणतमनादिनिधनम् अखण्डं शब्दब्रह्मेति उच्यते।

अखण्डः सैष वाक्यार्थः शब्दब्रह्मेति गीयते।
शब्दब्रह्मणि निष्णातः परं ब्रह्माधिगच्छति॥
इदमाद्यं पदस्थानं सिद्धिसोपानपर्वणाम्।
इयं सा मोक्षमाणानामजिह्मा राजपद्धतिः"॥ (*Vākyapadīya*).

P. 143. Chap. VIII. Vol. II. *Śṛ. Pra.*

Of this Mahāvākyārtha, Bhoja speaks at greater length in chapter vi (Vol. I, p. 407 onwards) :

"सर्वं हि वाक्यं विधिनिषेधयोरेव पर्यवस्यति। × × किञ्च महावाक्यैरपि रामायणादिभिरिदमेव व्युत्पाद्यते। रामस्य पितुराज्ञां पालयतः वननिवासिनोऽपि तथाविधोऽभ्युदयः संवृत्तः, रावणस्य परदारान् अभिलष्यतः त्रैलोक्यविजयिनोऽपि तथाविध उच्छेदः। तस्मात् पितुराज्ञां पालयेत्, परदारान् नाभिलष्येत्, रामवद्वर्तेत, न रावणवद्, इति।"

He speaks of this twice again in his two Prabandha-features—

'चतुर्वर्गफलायत्तत्वम्' and 'विधिनिषेधव्युत्पादकत्वम्' p. 430. Vol. II.

a Prabandha guṇa and a Prabandha alaṁkāra.

"चतुर्वर्गफलायत्तत्वमित्यनेन चत्वारो धर्मार्थकाममोक्षाः, त एव व्यस्ताः समस्ता वा फलतत्साधनोपायविषयं महाकाव्यादीति ज्ञापयन् मुक्तकादिभ्यो भेदमाचष्टे।" p. 431.

"विधिनिषेधव्युत्पादकत्वेन तु गुणवतो नायकस्य उत्कर्षप्रकाशनेन दोषवतश्चोच्छेदप्रदर्शनेन जिगीषुणा गुणवतैव भाव्यम्, न दोषवतेति व्युत्पादयति।" p. 432.

4. Another important concept on which Kuntaka made a valuable contribution is Sāhitya. It is again remarkable how, almost at the same time, the same concept possessed another writer and clamoured for definition. Bhoja and Kuntaka are the two most important names in the history of Sāhitya, which have been dealt with in the section on Sāhitya. Here it is necessary to point out only a few facts of similarity regarding that concept between Bhoja and Kuntaka. Both start with Bhāmaha's definition—शब्दार्थौ सहितौ काव्यम्। Secondly, Bhoja analyses this Sāhitya between Śabda and Artha into twelve relations, eight of which are grammatical and the last four of which refer to poetical relations. If we leave aside the first eight and take into consideration the last fourfold literary Sāhitya in the shape of avoiding of flaw, taking of Guṇas, adding of ornaments, and securing the eternal presence of Rasa, we can see that Bhoja will not refute us if we equate his Sāhitya with Alaṁkāra. For, to Bhoja, Guṇas, figures and Rasas are all Alaṁkāra. Similar is the case with Kuntaka's Sāhitya. Though Kuntaka describes Sāhitya in

his own way, it can be contended that his Sāhitya also is a kind of Vakratā ; and Vakratā, we have already pointed out, is Alaṁkāra. In Poetry, Kuntaka says, there are, to begin with, three factors—Śabdārtha, Sāhitya and Vakratā. Sāhitya can be merged in Vakratā and finally only two categories remain, Kāvya which is Alaṁkārya and Alaṁkāra which is Vakratā. In I. 17, which defines Sāhitya, Kuntaka gives it as कापि अवस्थितिः and in the Vṛtti as सा काचिदेव वाक्यविन्यासंपत् साहित्यव्यपदेशभाग् भवति ।" p. 27.

Thus there are many points of similarity between Bhoja and Kuntaka, two great writers of the post-Ānanda period, who accepted Dhvani and Rasa, with all their supremacy, but took up the old concept of Alaṁkāra and Vakrokti and elaborated systems out of them. But there is a good deal of difference also between the two writers. In the concluding part of chapter vi while dealing with Vākyārtha, and in the middle of chapter xi while beginning the treatment of Prabandhas, Bhoja considers the significance of the names of works like *Jānakī-haraṇa, Kumāra-sambhava,* etc. In the former context at least, there is some amount of literary treatment of these names as giving to us the idea of the poem, the Vākyārtha. But in the latter context i.e., in chapter xi, Bhoja goes into these names as a grammarian enquiring what Samāsa is involved in them. Compared with these two treatments of names of works, Kuntaka's Prabandhavakratā referring to the significant and beautiful titling of a composition, exhibits greater literary value.

आस्तां वस्तुषु वैदग्ध्यं काव्ये कामपि वक्रताम् ।
प्रधानसंविधानाङ्कनाम्नापि कुरुते कविः ॥ *V. J.* IV. 24.

See also Vṛtti on p. 243. *V. J.*

In the same manner Kuntaka's treatment of Sāhitya is very much superior to that of Bhoja. Kuntaka relegates the question of Pada, Vākya, Artha, Tātparya etc., to an alien sphere and considers in his work Sāhitya from a purely poetic standpoint. Again, Bhoja has devoted chapters to a consideration of Śabda and Artha and his treatment of these two is purely grammatical. Compared to it Kuntaka's treatment of Śabda and Artha in the definition—*Śabdārthau sahitau kāvyam*—contains very beautiful ideas of great literary value, *V. J.* I. 8-9, Pp. 14-22, Śabdārtha pāramārthya.

To return to Bhoja and Vakrokti : the only Sūtra-like verse of Bhoja on Vakrokti as a 'definition' of Poetry is the above-referred to verse

यदवक्रं वचः शास्त्रे लोके च वच एव तत् ।
वक्रं यदर्थवादादौ तस्य काव्यमिति स्मृतिः ॥

What exactly Bhoja comprehended under the 'etc.' in the word 'Arthavād*ādau*' is not known. Arthavāda, Bhoja defines elsewhere in the midst of the several Vākyadharmas, as praise or abuse and turning the idea to suit

either. Anyway, an Arthavāda is an exaggeration this way or that, an Atiśayokti.[1]

"स्तुतिनिन्दार्थमतिशयोक्तिरर्थवादः । तद्यथा—मनोजवोऽश्वः, विश्वव्यापिनी तृष्णेति । यथा च स्तुतौ—

कवीनां मानसं नौमि तरन्ति प्रतिभांभसि ।
यत्र हंसवयांसीव भुवनानि चतुर्दश ॥

यथा वा निन्दायाम्—

येषां प्राणिवधः क्रीडा नर्म मर्मच्छिदो गिरः ।
परापवादः कर्तव्यं ते मृत्योरपि मृत्यवः ॥

Vol. II. p. 156. Mad. Ms. Chap. 9.

This kind of approach to Poetry seems to correspond to what Rājaśekhara records as Yāyāvarīya's opinion that in Poetry things are not what they are, but what they are to the mind of the poet or of the poet's characters—Pratibhāsa nibandhanam (pp. 44-45 *K.M.*) and as the opinion of his own wife, Avantisundarī, who says, "there is no constant nature of things, so far as Poetry is concerned ; for, the poet's artistic mind and the poet's turns of expressions conceive of things in all sorts of ways." The scientific nature of a thing which is the fact does not matter for the poet ; he makes things good or bad by his conception and expression ; he praises the moon and calls it the 'nectar-rayed' ; and if he has to say against it, he calls it 'doṣākara.'

"'विदग्धभणितिभङ्गिनिवेद्यं वस्तुनो रूपं न नियतस्वभावम्' इति अवन्तिसुन्दरी । तदाह—

'वस्तुस्वभावोऽत्र कवेरतन्त्रः गुणागुणावुक्तिवशेन काव्ये ।
स्तुवन्निबध्नात्यमृतांशुमिन्दुं निन्दंस्तु दोषाकरमाह धूर्तः ॥' " P. 46. *K.M.*

This can also be compared to what Yāyāvarīya says on p. 25 that in Poetry there is no question of things being true or untrue, Satya and Asatya. It is all one Arthavāda.

"नासत्यं नाम किञ्चन काव्ये यस्तु स्तुत्येष्वर्थवादः ।
स न परं कविकर्मणि श्रुतौ च शास्त्रे च लोके च ॥"

This verse throws some light on Bhoja's brief utterance on Vakratā, Kāvya and Arthavāda. Even in Veda, Śāstra and Loka, cases of Arthavāda are cases of Poetry. By the *etc.*—Ādi—in the statement 'Vakram yad arthavā*dādau*', Professor S. Kuppuswami Sastri suggests that Bhoja may mean Mantra, the Stotras and descriptive Ṛks, since they form Poetry. But the word *Ādi* seems to me unnecessary and Arthavāda, by itself, seems to give some kind of definition of Poetry. In Arthavāda, we cast away the face-sense ; and so also in Poetry. We take the intention or the real sense which is either Stuti (Praise) or Nindā (Condemnation). In Poetry also, there are

1. Cf. Bhāmaha's idea that all poetic expression involves Atiśayokti. Bhāmaha II, 85, Daṇḍin II, 220 ; Ānanda III. Pp. 207-8.

only two facts—heightening of objects and lowering them, Utkarṣa and Apakarṣa, according to the context or the theme, Artha and Rasa. Says Mahima Bhaṭṭa also :

विना उत्कर्षापकर्षाभ्यां स्वदन्तेऽर्था न जातुचित् ।
तदर्थमेव कवयोऽलङ्कारान् पर्युपासते ॥ *V. V.* p. 53. T. S. S.

Ratneśvara, commentator on Bhoja's *S. K. Ā.*, as has been already proved, is acquained with Bhoja's *Śṛ. Pra.* well. He explains somewhat Bhoja's notion of Vakratā. He quotes this Anuṣṭubh kārikā of Bhoja on Vakratā, namely, *Yad avakram* etc., in his commentary on the *S. K. Ā.* Bhoja has a 'flaw' among his Doṣas called Arītimat which is the reverse of the nine Guṇas, Śleṣa, etc. One kind of this Arītimat is the reverse of the Guṇa of Audārya—Audārya viparyaya—which Bhoja describes as *Analaṁkāra.*

"यस्तु रीतेरनिर्वाहाद् औदार्यस्य विपर्ययः ।
वाक्यं तद**नलङ्कार**मलङ्कारविदो विदुः ॥

Vṛtti :

तदिदमपुष्टार्थत्वाद् अनुत्कृष्टविशेषणमनुदारं निरलङ्कारमाचक्षते सोऽयमौदार्यविपर्यय :— ।"
S. K. Ā I. p. 30.

Here, in the word Analaṁkāra, the name Alaṁkāra is used to mean the common, minimum, or prime requisite of beauty necessary for making any utterance poetic. Bhoja uses the word in the very general sense in which he uses it when he classifies it into Svabhāvokti, Vakrokti and Rasokti. A similar instance of Bhoja's use of the word Alaṁkāra in this wider sense is Bhoja's Vākyārtha Doṣa called *Niralaṁkāra.* Under this Doṣa also, Bhoja emphasises the same point. Any expression to be poetic must have 'Alaṁkāra'; otherwise it is bald. Ratneśvara, while commenting on the Audārya viparyaya, explains this point. He says that without Vakratā there is no possibility of Poetry. Thus run his comments :

"यस्तु रीतेरिति । **काव्यरूपताप्रयोजकं** शब्दार्थयोः **वक्रता** उदारता । न हि वक्रतामन्तरेण काव्यपदवीप्राप्तिः । तदाह—

'यत्तु (द) वक्रं वचः शास्त्रे लोके च वच एव तत् ।
वक्रं यदनुरागादौ तत्र काव्यमिति श्रुतिः ॥' (*Śṛ. Pra.*)

तदेतदलङ्कारसामान्यस्याभावे निरलङ्कारता भवतीत्याह—अनलङ्कारमिति ।...प्रकृतोदाहरणे द्वयोः (शब्दार्थयोः) अवक्रत्वं स्फुटयति ।" P. 30. *S. K. Ā.*

Ratneśvara has here quoted the verse of Bhoja on Vakratva, 'Yad avakram etc.,' given by him twice in his *Śṛ. Pra.* The context in which Ratneśvara quotes it and the purpose for which he quotes it make the meaning of the verse pretty plain. Ratneśvara says that Alaṁkāra signifies the prime essential element of beauty and is synoymous with Vakratva which is the condition that makes for Poetry—Kāvya rūpatā prayojaka; and it is to supplement this that Ratneśvara quotes the Kārikā of Bhoja on Vakratā from his *Śṛ. Pra.*

The Kārikā as quoted by Ratneśvara, reads in the first line यत्तु वक्रम् for यद्वक्रम् and is a clear mistake. In the last quarter there is an insignificant change : तत्र for तस्य and श्रुतिः for स्मृतिः. But a really noteworthy change is in the third quarter which substitutes the word 'Anurāgādau' for 'Arthavādādau'. Perhaps both mean the same thing. Anurāga means love and consequently praise and by 'Ādi' is meant Dveṣa or dislike and consequently abuse. Thus 'Anurāgādau' also we may take as meaning Stuti and Nindā.[1]

Under the Vākyārtha doṣa called Niralaṁkāra, Ratneśvara explains Bhoja in the following manner : Without Vakratā, there can be no Alaṁkāra, hence no Kāvya. Such Vakratā is the product of the poet's genius and is delectable to the Sahṛdayas. Even Svabhāvokti has got this Vakratā ; hence it is that Svabhāvokti also is an Alaṁkāra. But there are bald utterances like 'गोरपत्य बलीवर्दः' which do not come under Svabhāvokti or Jāti, being devoid of Vakratā or Alaṁkāra. Such cases of 'baldness' form the Doṣa called Niralaṁkāra.

"वक्रताव्यतिरेकेऽलङ्कारसामान्यमेव न स्यादिति निरलङ्कारमित्युक्तम्। × × ×

ततो **जात्यलङ्कारेण वक्रत्वमा**क्षिप्यते। × × × स्वरूपं चमत्कारिकविप्रतिभामात्रप्रकाशनीयं रूपं तदेव अलङ्कारकक्षामधिशेते। × × ×

कथं तर्हि **वक्रताभाव**रूपदीर्घपुच्छ इत्यादिः **शब्ददोषाद्** भिद्यते × × × × शब्दानामेव **वक्रताव्यतिरेकेण** अपवादः इति शब्ददूषणम्; इह तु न तथा। किन्तु उक्तमेव **स्वरूपं न वक्रम्** इति वाक्यार्थ एव दुष्टः।" P. 38. *S. K. Ā Vyā.*

The previous instance of Audārya viparyaya or Analaṁkāra emphasises Śabda vakratā as essential and this Vākyārtha doṣa of Niralaṁkāra, Artha vakratā.

Earlier also, while commenting on the opening part of the flaw Arītimat, Ratneśvara has some introductory remarks where he points out that the nine Guṇas, Śleṣa etc., secure the requisite Vakratā without which an expression cannot be called Poetry.

"एतद् (श्लेषादिनवगुण) योगात् **वक्ररूपताम्** आसाद्य काव्यव्यपदेशं लभते।" P. 24.

Both Bhoja and Ratneśvara follow Vāmana on the difference between Guṇas and Alaṁkāras. In the larger sense of the term Alaṁkāra as Saundarya or Kāvya-śobhākara-dharma, Guṇa also is Alaṁkāra. But Guṇa is a necessity, Nitya ; and Alaṁkāra or figure like Upamā is only optional, Anitya. In the absence of the former, there is no Kāvya ; the latter is only to add additional grace. Thus the basic beauty or Vakratā is due to the Guṇas. This Vakratā increases by addition of Alaṁkāras like Upamā. Hence it is, by the way, the reason why Vakrokti and Alaṁkāra though they mean Guṇa also, mean, par excellence, figures like Upamā which add the more easily perceptible Vakratva.

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1. There is also the third state of Mādhyasthya which means neither Praise nor Abuse. See Pālyakīrti's view on p. 46 Rājaśekhara's *K. M.*

Under the Śabda guṇa Samādhi, Ratneśvara explains Vakratā as underlying Samādhi.

"सम्यगाधानं आरोपणं समाधिः। सम्यक्त्वं च वक्रता, लोकातिगत्वम्—।" P. 54.

Under the Artha-guṇa, Śleṣa, Ratneśvara takes Vāmana's Kauṭilya as Vakratā.

"—तत्रैव कौटिल्यं लोकातिगामिनी वक्रता। अवक्रयोः शब्दार्थयोः वचनमात्रत्वात्।" P. 63.

The second sentence is a paraphrase of Bhoja's dictum that Kāvya and Vacas are Vakra and Avakra.

Again under the Guṇa, Samatā of Artha, Ratneśvara remarks that Vakratā is absolutely essential.

"वक्रता चात्र विशेषणमूहनीयम्' अन्यथा भुक्त्वा व्रजतीत्यतः को विशेषः स्यात्।" P. 64.

On the Vaiśeṣika guṇa of Analaṁkāra, he says :

"अनुगतेन वक्रीभावेन तत्समर्थनात्।" P. 109.

Under the Vaiśeṣika Guṇa, Niralaṁkāra, Ratneśvara straightly puts Vakratva as Alaṁkāra.

"—**वक्रत्वं च अलङ्कार** इति। × × सामान्येन वक्रता प्रकाशत एव।" P. 109.

The Vakrokti-alaṁkāra.

Side by side with this larger concept of Vakrokti, which meant poetic speech and Alaṁkāra in general, there must have been a kind of poetic figure of this name involving clever dialogue turning on ordinary and word-split (Bhaṅga-śleṣa) puns. We do not meet with Vakrokti as a special figure in Bhāmaha and Daṇḍin, both of whom use the word as a common name for Alaṁkāra in general. But, when Daṇḍin says that in Vakrokti in general, Śleṣa adds charm, he seems to minimise the scope of Vakrokti ; for it is not all kinds of Vakrokti that involve Śleṣa. But much cannot be made out of this remark of Daṇḍin, who simply says that Śleṣa is an element which *can* beautify many other Alaṁkāras. In theoretical writings, it is only when we come to Rudraṭa that we find the first writer who gives the smaller Vakrokti. Rudraṭa never speaks of Vakrokti as a name of Alaṁkāra in general. He gives a Śabdālaṁkāra called Vakrokti, which is a dialogue involving intonation cleverly employed to change the meaning and another variety of the same which employs word-split pun. (II. 14-17). The variety employing Kāku soon ceased to be considered as an instance of Vakrokti and Rājaśekhara criticises it in his *Kāvya-mīmāṁsā*. In Ānanda's time, we have poet Ratnākara writing his minor poem *Vakrokti-pancāśikā*, which contains Vakrokti involving Bhaṅga-śleṣa, one of the two varieties of Rudraṭa. Mammaṭa accepted Rudraṭa completely and gives both the Bhaṅga-śleṣa and Kāku Vakrokti in the Śabdālaṁkāra section. Hemacandra, following Rājaśekhara, refuses to accept Kāku as a variety of Vakrokti ; as follower of Ānanda, he places Kāku

under Guṇībhūta-vyaṅgya and accepts only Bhaṅgaśleṣa-vakrokti as a Śabdālaṁkāra. Mammaṭa has added Abhaṅgaśleṣa also to what Rudraṭa gave and, on this point, Hemacandra follows Mammaṭa. Ruyyaka accepts (p. 175) Mammaṭa's position and gives both Śleṣa and Kāku Vakroktis, though he takes them over to the Arthālaṁkāra section. Ruyyaka decides the future for this Vakrokti ; Vidyānātha follows him (p. 296, Bāla. Edn.) and so also Appayya Dīkṣita. Viśvanātha however chooses to follow Mammaṭa completely in retaining Vakrokti as a Śabdālaṁkāra.

Thus, after the time of Rudraṭa, the word Vakrokti was signifying both the particular poetic figure of Śabda or of Artha, and the general concept of Alaṁkāra as such. It is likely that, as a name for that kind of dialogue in which one outwits another by word-split puns, the history of the word goes far back into those days of Poetics of which we have no work left to us. It is very intelligible how this kind of speech came to be called Vakra-ukti, crooked speech. How by Bhāmaha's time the name Vakrokti came to mean Alaṁkāra in general, so much, that we do not see any trace of the particular figure going by that name, is not known. But it cannot be settled whether Śabdālaṁkāra Bhaṅga-śleṣa Vakrokti expanded into the larger Vakrokti or the larger Vakrokti of Bhāmaha and Daṇḍin sank to the level of the mere Śabdalaṁkāra of that name in Rudraṭa. In the *Dhvanyāloka* of Ānanda, Vakrokti as meaning the larger common name of Alaṁkāra, is met with in Ud. II. Ruyyaka says that the word means both :

"वक्रोक्तिशब्दश्च अलङ्कारसामान्यवचनोऽपि इह अलङ्कारविशेषे संज्ञितः।" P. 177.

and Vidyānātha also says regarding the Vakrokti-arthālaṁkāra :

'उक्तिवक्रत्वे कथञ्चित्संभवत्यपि एवंविधलक्षणाभावात् सर्वालङ्कारेभ्यो भिद्यते। P. 296.

In Bhoja, we meet with this smaller Vakrokti meaning a particular poetic figure also, alongside of the larger concept of that name. Bhoja, in common with Mammaṭa, follows Rudraṭa in accepting Rudraṭa's Vakrokti as given by him as a Śabdālaṁkāra. But Bhoja makes it a sub-variety of a new class of Śabdālaṁkāra constituted by himself. All instances of Vakrokti, as seen in Alaṁkāra texts and in such examples of it as the *Vakrokti-pañcāśikā* are dialogues and this element of dialogue is taken and made a major type of Śabdālaṁkāra called Vākovākya by Bhoja.

उक्तिप्रत्युक्तिमद् वाक्यं वाकोवाक्यं विदुर्बुधाः। II. 143. p. 252 *S. K. Ā.*

One of the six varieties of this dialogue and repartee called Vākovākya is Vakrokti. Bhoja accepts only the Śleṣa variety of Vakrokti of Rudraṭa. The Kāku variety he has separated ; Kāku by itself is brought under another Śabdālaṁkāra called Paṭhiti by Bhoja, which is more intelligible. (P. 164, *S. K. Ā.*) Śleṣa-vakrokti is divided by Bhoja into two kinds—Nirvyūḍha and Anirvyūḍha. The former is sustained Vakrokti running to the end of the verse ; the latter is not so sustained. Bhoja cites Rudraṭa's illustration for Śleṣa-vakrokti for his Nirvyūḍha variety. *S. K. Ā.*, P. 253.

Thus in Bhoja's work Vakrokti means :—

(1) Alaṁkāra, Vakratā, the characteristic poetic expression in general ; the very definition of Kāvya.

(2) One variety of no. 1. That is, the Alaṁkāras beginning with Upamā. The two other varieties are Svabhāvokti and Rasokti. These three comprehend the whole realm of poetic expression.

and (3) One of the varieties of the Śabdālaṁkāra called Vākovākya.

Vakrokti and the Lakṣaṇā vṛtti

In the history of Vakrokti, Vāmana holds a striking position, standing somewhat aloof with a singular opinion. Vāmana is the first writer in whose work we meet with the term Vakrokti with the restricted sense, as the name of a particular figure of Artha. Vāmana holds a position altogether different from that of Rudraṭa who, though he also gives Vakrokti only as the name of a particular figure, gives it as a Śabdālaṁkāra. Vāmana gives it as Arthālaṁkāra, involving similarity, Upamā ; an Arthālaṁkāra which is the same as Daṇḍin's Samādhi-guṇa, being based on the transference of attributes of one to another on the basis of similarity. सादृश्याल्लक्षणा वक्रोक्तिः । IV. iii. 8. Vāmana definitely says that it is only Lakṣaṇā based on *Sādṛśya,* similarity, that is Vakrokti and not those Lakṣaṇās based on Sāmīpya etc.

"बहूनि हि निबन्धनानि लक्षणायाम्; तत्र सादृश्याल्लक्षणा वक्रोक्तिरिति । × × असादृश्यनिबन्धना तु लक्षणा न वक्रोक्तिः ।" Pp. 130-1. *K. A. Sū. and Vṛ.*

But writers who want to bring all cases of beautiful poetic expression under Vakrokti will have to say naturally that not only Sādṛśya lakṣaṇā but other cases of lakṣaṇā also form Vakrokti. If even non-lakṣaṇā expressions, Abhidhāmūla dhvani for instance, have also to be brought under some kind of Vakrokti, it goes without saying that non-sādṛśya-lakṣaṇās also are Vakrokti.

In Bhoja's *Śṛ. Pra.*, there is a significant verse quoted by Bhoja on Lakṣaṇā in the beginning of chapter VII, which treats of Abhidhā, Lakṣaṇā and Gauṇī vṛttis. While defining Lakṣaṇā, Bhoja says

तदुक्तम्:—

'अभिधेयाविनाभूतप्रतीतिर्लक्षणोच्यते ।
सैषा विदग्धवक्रोक्तिजीवितं वृत्तिरिष्यते ॥'

Śṛ. Pra. Mad. Ms. Vol. I, p. 429.

For those writers who recognise beyond Abhidhā only one Vṛtti, namely, Lakṣaṇā and bring under it all the ideas appearing in the train of Abhidhā, and for those writers who hold all aspects of strikingness in poetic expression as Vakrokti, this verse in Bhoja is fully acceptable. It gives Lakṣaṇā as the very life of the poet's Vakrokti. Bhoja simply gives the verse and makes no comment ; he does not utilise it or expand it elsewhere in his work.

As in the case of his other verse on Vakrokti, *Yad avakram*, etc., he leaves us with a meagre Anuṣṭubh. What kind of Lakṣaṇā, whether it is that based on Sādṛśya only or all kinds of Lakṣaṇā is meant in this verse, is not easy to decide. Perhaps Bhoja means by this Vakrokti, here, not Vāmana's Vakrokti based on Sādṛśya lakṣaṇā but the larger concept of Vakrokti which occurs so much in his work; and perhaps Bhoja says here that of all kinds of Vakrokti, i.e., Alaṁkāra in general, Lakṣaṇā is generally a life-giving element, even as Daṇḍin said that Śleṣa generally adds beauty to all kinds of Vakrokti. At the end of his definition and illustration of all the sub-varieties of the two kinds of Lakṣaṇā, named Lakṣaṇā and Lakṣita lakṣaṇā, Bhoja says that all kinds of Lakṣaṇā are found amply in poets' expressions. Bhoja gives many fine verses in illustration (Vol. II. pp. 14-18), many of which are found given in the *Dhvanyāloka* as illustrations for Lakṣaṇāmūla-dhvani. Surely, of all these, Sādṛśya lakṣaṇā is the greatest but we can take that, in the above-given verse, Bhoja does not mean a re-statement of Vāmana's Vakrokti based on Sādṛśya lakṣaṇā, but seems to mean that Lakṣaṇās of all kinds are found to lie at the root of all kinds of Vakrokti as a fecund principle.[1]

Under his Śabdālaṁkāra called Śayyā, Bhoja gives a variety called 'miscellaneous'—Prakīrṇa Ghaṭanā, *S. K. Ā.* pp. 159-164. Bhoja here speaks of the presence in poets' expressions of the Śabda vṛttis of Mukhyā, Gauṇī and Lakṣaṇā. While commenting on this, Ratneśvara quotes (p. 162) the above-discussed verse on Lakṣaṇā and Vakrokti. And he also seems to con-

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1. The above-discussed Anuṣṭubh in Bhoja on Lakṣaṇā and Vakrokti is introduced by Bhoja with the words तदुक्तम्. We do not know who its author is. Most likely Bhoja himself is its author. The first line 'अभिधेयाविनाभूतप्रतीतिर्लक्षणोच्यते' is not Bhoja's. It is Kumārila's definition of Lakṣaṇā. On p. 242, Vol. II, in a discussion on Gauṇa vṛtti and Upacāra, Bhoja quotes it, as also the definition of Gauṇī vṛtti with the mention of the name of their author, Bhaṭṭa, i.e., Kumārila. It is likely, Bhoja took the first line defining Lakṣaṇā from Kumārila and added to it the second line giving Lakṣaṇā as the Life of Vakrokti. We need not doubt Bhoja's authorship of the second line and of the idea of Lakṣaṇā as the Life of Vakrokti, just because of the words तदुक्तम् introducing the verse. Elsewhere Bhoja quotes his own verses with these words तदुक्तम्. It must be noted that accidentally we meet with in this verse the combination of the words *Vakrokti jīvitam*, which gives the name of Kuntaka's work!

Śāradātanaya who summarises Bhoja's text on Sāhitya, has this verse on Lakṣaṇā and Vakrokti in his ***Bhā*. *Pra*.** on page 145.

अभिधेयाविनाभूतप्रतीतिर्लक्षणोच्यते । सैषा विदग्धवक्रोक्तिजीवितं वृत्तिरिष्यते ॥
क्रोशन्ति मञ्चा इत्यादौ सा वृत्तिरवगम्यते । लक्ष्यमाणगुणैर्योगाद् वृत्तेरिष्टा तु गौणता ॥

Śāradātanaya illustrates the Lakṣaṇā here by the expression "क्रोशन्ति मञ्चाः" and this shows that Bhoja means in that verse all kinds of Lakṣaṇā. Bahurūpamiśra, who borrows largely from the *Śṛ. Pra.* and the *Bhā. Pra.*, reproduces the above from Śāradātanaya. (p. 74, Mad. Ms. R. 4188.) He also quotes the verse of Bhoja on Lakṣaṇā as the life of Vidagdha-Vakrokti.

sider the Lakṣaṇā meant here as the Jīvita of Vakrokti, as not merely the one based on Sādṛśya but Lakṣaṇā of all kinds.

"—लक्षणा । तदुक्तम्—

'अभिधेयाविनाभूतप्रतीतिर्लक्षणोच्यते ।
सैषा विदग्धवक्रोक्तिजीवितं वृत्तिरिष्यते ॥'

सा द्विधा–शुद्धा, लक्षितलक्षणा च ।"

Ratneśvara summarises here a part of the *Śṛ. Pra.* text on Lakṣaṇā (from Vol. II.), giving the same illustrations as given by Bhoja.

That the Lakṣaṇā in this verse described as the life of Vakrokti means all kinds of Lakṣaṇā and that Vakrokti consequently does not mean what it meant to Vāmana but means various kinds of poetic expression, is also proved by Ratneśvara's comments on Bhoja's Vaiśeṣika guṇa of the Paruṣa doṣa. *S. K. Ā.* I. 145, p. 114. Bhoja says that Paruṣa doṣa becomes a Guṇa in Viruddha-lakṣaṇā. Commenting on this, Ratneśvara quotes the above-discussed verse of Bhoja on Lakṣaṇā and Vakrokti (in a corrupt form), *S. K. Ā.* p. 114.

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CHAPTER XI

BHOJA AND SVABHĀVOKTI*

Bhoja's treatment of Svabhāvokti has something new to give us. Firstly, on the nature of this Alaṁkāra, some valuable information is gained even from his *S. K. Ā.* Secondly, an original view and a new definition of Svabhāvokti, and a systematic working out of Daṇḍin's view of Svabhāva and Vakra Uktis are available in Bhoj's *Śṛ. Pra.*

Bhoja describes Svabhāvokti thus in his *S. K. Ā.*

नानावस्थासु **जायन्ते** यानि रूपाणि वस्तुनः।
स्वेभ्यस्स्वेभ्यो निसर्गेभ्यस्तानि **जातिं** प्रचक्षते ॥

अर्थव्यक्तिरियं भेदमियता प्रतिपद्यते।
जायमानप्रि(मि)यं वक्ति रूपं सा सार्वकालिकम् ॥ III. 4-5.

(The text of *S. K. Ā.*, N. S. Edn., reads here wrongly जायमान**प्रियं** वक्ति रूपम् but जायमान**मियं** वक्ति रूपम् is preserved in a quotation of this verse by Bhaṭṭa Gopāla in his commentary on the *Kāvya Prakāśa.* T. S. S., p. 187, part II). In the first verse, Bhoja defines his first Arthālaṁkāra called Jāti. Jāti is another name for Svabhāvokti. 'Jāti' might originally have referred to "Class attribute" which figures in a Svabhāvokti. The name Svabhāva-Ukti or Svabhāva-Ākhyāna emphasises the essential nature of the figure called 'Natural Description'. Bhoja's definition gives a new interpretation to the name 'Jāti'. Bhoja says that 'Jāti' means the exact opposite of the logical concept of class-attributes! It means those aspects of things that result from particular conditions, but aspects related to the essential nature of the things. There are two ideas in this definition of Svabhāvokti of Bhoja : one, attributes which are due to the changes consequent on particular moods or conditions—नानावस्थासु जायन्ते यानि रूपाणि—and two, these attributes must be of the very nature of the thing—स्वेभ्यस्स्वेभ्यो निसर्गेभ्यः। We shall first examine the second condition, namely, that the attributes shall be such as are born of the very nature of the things. It rules out all cases of conceits and superimposed ideas—Āropita. This is the most essential condition; for it is the chief and direct meaning of the word 'Svabhāva' in Svābhāvokti. The action or qualities described must pertain to them as theirs. Mammaṭa emphasises this by the word 'Sva' in his definition—

स्वभावोक्तिस्तु डिम्भादेः स्वक्रियारूपवर्णनम्। स्वयोस्तदेकाश्रययोः। रूपं, वर्ण, संस्थानं च।" Attribution or superimposition—असम्बन्धे सम्बन्धोक्तिः and आरोपः, which

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* Vide also the sections in this Thesis on Ukti, Alaṁkāra and Vakrokti, and my paper on Svabhāvokti in the Indian Culture, Vol. V, pp. 147-165.

result in Atiśayokti and Rūpaka, are prohibited. Commenting on the above-given definition of Mammaṭa, Vidyācakravartin says :

"स्वशब्दात् क्रियारूपयोः अनारोपितत्वम् । अतः स्वभावोक्तिरिति अन्वर्थता ।"

p. 336. T. S. S.

If something is added by way of comparison or contrast, we have no Svabhāvokti but we land on some Alaṁkāra based on Aupamya or Virodha. External ideas, our ideas of an object, or reflections on seeing an object,—these again are out of the scope of Svabhāvokti. Ratneśvara clearly explains this as the import of the words स्वेभ्यः स्वेभ्यो निसर्गेभ्यः in Bhoja's definition. Giving an instance of a poet's reflection, he says :—

"इत्यादावापि जातित्वं स्यात्, अत आह—स्वेभ्यः स्वेभ्य इति । स्वभावभूतानि इत्यर्थः ।" p. 266.

Thus the main characteristic of the 'Natural Description' is that it is purely a Svabhāva varṇanā, that the 'Rūpa' described in it shall be 'Svīya' and 'Naisargika'.

In the first qualification, Bhoja makes out some new significance for the word 'Jāyante' from which 'Jāti' is derived. His new meaning of Jāti here restricts the scope of Svabhāvokti. Bhoja emphasises the word 'Jāyante'—'produced in certain circumstances'. As for instance, a horse may be described as sleeping in standing posture in accordance with its nature. The pose, the attitude etc., in the state of its sleep constitute the 'Jātarūpa' of the Avasthā of sleep.

Why is it that Bhoja stresses this point that the attributes described in Svābhāvokti shall be those which characterise a mood or state of a thing? His source and greatest Ācārya, Daṇḍin, has nothing like this in his work; Daṇḍin simply says "नानावस्थं पदार्थानां रूपम्"—apearances of things as they exist in their various states and actions. And things can never be separately noticed, apart from their states and actions. It is not possible to find a moment when a thing will not be in some Avasthā and if we must really make any distinction of the nature of things into that which is permanent and basic and that which pertains to the moments, we can justify that distinction as of only relative truth.

Bhoja brings in his new emphasis on 'Jāyante' because he has to accommodate in his system Vāmana's Arthavyakti Guṇa, side by side with the Svabhāvokti Alaṁkāra. This is not the first or only case where, Bhoja following everybody and borrowing from everywhere, with a hundred hands, has to artificially scheme out certain ways of adjusting all that he has gathered. The second verse in the definition of Svabhāvokti quoted above explains Bhoja more clearly. In it, Bhoja points out that Svabhāvokti Alaṁkāra is different from the Guṇa called Arthavyakti. It is necessary here to note what Bhoja means by Arthavyakti, what that Guṇa means really, apart from Bhoja's idea of it, how it is related to Svabhāvokti in particular and poetic expression in general, and such other matters.

In Daṇḍin, Arthavyakti is a Guṇa related to the other Guṇa of Prasāda. It has nothing in its nature which overlaps with that of the Alaṁkāra Svabāvokti. Vāmana's Śabda Guṇa of this name is identical with Daṇḍin's Arthavyakti and so also is Bhoja's. But Vāmana has an Artha guṇa also of this name and that also Bhoja borrows. Vāmana defines his Artha guṇa Arthavyakti thus :

वस्तु-स्वभावस्फुटत्वम् अर्थव्यक्तिः। III. 2. 13.

वस्तूनां भावानां स्वभावस्य स्फुटत्वं यत्, असौ अर्थव्यक्तिः ॥

Bhoja gives the first verse given by Vāmana for illustration for his Arthavyakti guṇa of Artha and adds this definition of his own :

"अर्थव्यक्तिः स्वरूपस्य साक्षात्कथनमुच्यते।"

"अत्र कुमुदस्वरूपस्य साक्षादिव प्रतीयमानत्वेन यत् स्पष्टरूपाभिधानमसावर्थव्यक्तिः।"

S. K. Ā. I. p. 65. This 'vivid portrayal of an object's appearance'— **स्वरूपसा**क्षात्कथन is what constitutes the essential mark of Svabhāvokti. This phrase, 'साक्षात्कथन' stands for Vāmana's 'स्फुटत्व' and is borrowed by Bhoja from Daṇḍin's definition of Svabhāvokti Alaṁkāra :

नानावस्थं पदार्थानां रूपं **साक्षात्** विवृण्वती।

The idea that a 'Natural Description' is poetic or constitutes Alaṁkāra only when it is powerful, effective, and vivid is emphasised by every writer. Bāṇa says 'जाति**रग्राम्या**'. A description of the nature of an object must not be bald and stale. Bhāmaha includes Svabhāvokti also in Vakrokti because of this very strikingness ; and natural description devoid of this vivid portrayal is dismissed by him as Vārtā having no Vakrokti or strikingness in it.

गतोऽस्तमर्को भातीन्दुः यान्ति वासाय पक्षिणः।
इत्येवमादि किं काव्यम्? **वार्ता**मेनां प्रचक्षते ॥ II. 87. *K. A.*

Close upon denying Alaṁkāratā to Hetu, Sūkṣma, and Leśa, Bhāmaha gives the above-given instance and says : Is this Kāvya? It is but ordinary speech, or mere news. Daṇḍin emphasised that Svabhāvokti must have life and must give us a vivid picture which will conjure up the object before our mind's eye. He stressed the idea in the single word 'Sākṣāt'—'रूपं **साक्षाद्** विवृण्वती'—on which Taruṇavācaspati says : साक्षाद् विवृण्वती प्रत्यक्षमिव दर्शयन्ती.[1] Rudraṭa qualifies the general class of Vāstava Alaṁkāras to which Jāti belongs by the attribute 'Puṣṭārtha'. This emphasises the need for the Jāti to be vivid.

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1. The *Hṛdayaṁgamā* interprets 'Sākṣāt' as 'Avyājena' and it is significant in another way. It emphasises the other essential nature of Svabhāvokti that it must be the natural appearance and not the attributed, super-imposed, or conceived form of a thing. This is the idea emphasised by Bhoja in the words—स्वेभ्यः स्वेभ्यो निसर्गेभ्यः and by Mammaṭa, by the word 'Sva' in the definition स्वक्रियारूप etc. Rudraṭa emphasises the same by the qualifications अविपरीत, निरुपम, अनतिशय and अश्लेष to his Vāstava. *K. A.* VII. 10. In VII. 30. Rudraṭa says the same thing again in the words 'तत्कथनम् **अनन्यथा** जातिः।'

It is this quality that is born of Arthavyakti. Arthavyakti, though it pertains to all descriptions of the poet in general,[1] is pre-eminently the life of Svabhāvokti. Svabhāvokti without Arthavyakti, without 'Vastu-svabhāva-sphuṭatva' in Vāmana's words, is insipid Vārtā, is Grāmya, is Apuṣṭa. Thus there is little contradiction between the Guṇa of Arthavyakti and the Alaṁkāra of Svabhāvokti.

To Vāmana, the recognition of Arthavyakti Guṇa removes the need for Svabhāvokti Alaṁkāra. So it is that while refuting Vāmana's Artha Guṇa of Arthavyakti, Hemacandra says that it is nothing but Svabhāvokti Alaṁkāra "अपि च जातिर्नामायमलङ्कारः इति ।" p. 199. Bhaṭṭa Gopāla also says :

वामनमर्यादया त्वर्थव्यक्त्या स्वभावेक्त्यपलापः । p. 187. T. S. S. *K. Pra. Vyā.*

In either case, whether Bhoja follows Vāmana closely and casts off Svabhāvokti having accepted the Arthaguṇa of Arthavyakti, or accepting both, understands that the two do not collide but that one is the Guṇa of the other which is an Alaṁkāra—in either case, Bhoja will have no occasion to give a distinction between Arthavyakti and Svabhāvokti. Feeling that there will be no need for Svabhāvokti when Arthavyakti has been recognised, Bhoja hastens to point out that the two differ. Arthavyakti refers to cases of portrayal of the essential, never-changing, and permanent nature of a thing ; but Svabhāvokti describes only such temporary nature as is born of a particular mood or state—नानावस्थासु **जायन्ते** यानि रूपाणि ।

अर्थव्यक्तेरियं भेदमियता प्रतिपद्यते ।
जायमानम् इयं वक्ति रूपं सा **सार्वकालिकम्** ॥

Svabhāvokti is जायमानरूपवर्णन while Arthavyakti is सार्वकालिकरूपवर्णन. This is unnecessary narrowing down of the scope of both Svabhāvokti and Arthavyakti. The former refers to description of the inherent permanent nature as well as the effects of particular states and the latter refers to the clear, vivid, and powerful portrayal of the same picture. Bhoja's position regarding these two resembles that of writers who dragged down the large concept of Bhāvika of Bhāmaha and Daṇḍin, a Prabandha Guṇa, made it a mere Vākyālaṁkāra and then felt that it collided with Svabhāvokti and consequently distinguished with great ingenuity Bhāvika and Svabhāvokti. (See Ruyyaka and Viśvanātha)[2]

Bhoja's separation of the scope of Arthavyakti and Svabhāvokti is thus stated by his commentator, Ratneśvara.

"वस्तुस्वरूपोल्लेखनार्थं (र्थ) व्यक्तिः अर्थगुणेषु उक्ता । तत्र **सार्वकालिकं रूपं उपजनापायान्तरालव्यापकं** इत्यर्थः । अत्र तु (जात्यलङ्कारे) **जायमानं आगन्तुकनिमित्तं समवधानप्रभवं व्यभिचारितं** इत्यर्थः ।" p. 266.

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1. See Mammaṭa, *K. Pra.* T. S. S. II. Pp. 186-187, where this Artha guṇa Arthavyakti of Vāmana is included by Mammaṭa in Svabhāvokti.

So also Hemacandra; see *K.A.* com. p. 199.

2. I have gone into this subject in detail in my paper on Bhāvika published in the *IHQ*.

The Agni Purāṇa also helps us to understand what Bhoja's differentiation between Svabhāvokti and Arthavyakti means, it being one of the works which borrow from Bhoja. In chapter 344 it gives Svabhāvokti as Svarūpa Alaṁkāra.

स्वरूपमथ सादृश्यमुत्प्रेक्षातिशयावपि etc.

It defines this Svarūpa or Svabhavokti or Jāti thus :

स्वभाव एव भावानाम् स्वरूपमभिधीयते ।
निजम् आगन्तुकं चेति द्विविधं तदुदाहृतम् ॥
सांसिद्धिकं निजं नैमित्तिकम् आगन्तुकं तथा । 344|3-4.

Bhoja is clearly followed here and the nature of things is classified into eternal and temporary. Though the *A. Purāṇa* borrows this classification of the nature of things into 'Jāyamāna' and 'Sārvakālika' Svarūpa, the Purāṇa does not say that the description of the former only is Svabhāvokti or Svarūpālaṁkāra. The Purāṇa evidently proposes to treat descriptions of both as Svarūpālaṁkāra. Only, the Purāṇa shows two kinds of Svarūpa, even as Daṇḍin showed in Svabhāvākhyāna, varieties like Jāti, Kriyā, etc., and others, varieties like Ḍimbha, Tiryak, etc.

The Śṛ Pra. on Svabhāvokti

On Guṇa and Alaṁkāra, the *Śr. Pra.* reproduces the *S. K.Ā.* and therefore all that has been said above stands as Bhoja's view in the *Śṛ Pr.* also. Besides these ideas just now examined, Bhoja has something more to say in his *Śṛ. Pra.* on the general nature of Svabhāvokti.

It has already been pointed out in the sections on Ukti etc., how Bhoja following up Bhāmaha and Daṇḍin, classified Kāvya-vacana or Ukti or Alaṁkāra into three departments,—Svabhāvokti, Vakrokti and Rasokti. If Upamā, Rūpaka and such figures predominate, it is Vakrokti. Where Rasa is delineated through the description of the Vibhāvas etc., i.e., where expression is dominated by Rasa, there we have Rasokti. The third is Svabhāvokti, natural description of things. In the realm of ideas or Artha, there are only two classes, namely, the mere nature of things—Vastu svabhāva—and Emotions. In the description of these two, we have Vastu saṁvāda and Citta saṁvāda respectively, and the corresponding cases of expression are called Svabhāvokti and Rasa-delineation or Rasa-Ukti, according to Bhoja. These two are bare descriptions, Vastu svabhāva or Rasa svabhāva being the object of description. When both of these are figuratively described, we have the third kind of Ukti,—Vakrokti.

This is intelligible but Bhoja has sought to confuse us suddenly by a flash of originality here. Something struck him, as it often happens, and he caught a new equation. "Alaṁkāra, Upamā, etc., is Vakrokti ; Rasa is Rasokti ;. . . . . . " he pondered over and said, "Guṇa remains ; Guṇa is Svabhāvokti !" We cannot understand this equation if we take into consideration particular Guṇas and the nature of the Svabhāvokti Alaṁkāra. Firstly,

Svabhāvokti or Jāti is an Alaṁkāra, the first among Arthālaṁkāras. By saying that Vakrokti is Alaṁkāra-pradhāna, does Bhoja mean to include Jāti or Svabhāvokti in that Vakrokti? If so, why does he say that Vakrokti is Ukti dominated by Alaṁkāras beginning with Upamā? Are we then to throw Svabhāvokti out of the fold of Alaṁkāra? Why should he say that Svabhāvkoti is 'Guṇa pradhāna'? Bhoja's Guṇas are not all of a homogeneous nature. Gāmbhīrya Guṇa is a case of Dhvani; Kānti which is 'Dīpta rasatva' is given as a Guṇa but a verse dominated by Kānti will be a case of Bhoja's Rasokti. This Guṇa-Svabhāvokti equation of Bhoja not found in his *S. K. Ā.* in any plain manner and found plainly stated in his *Śr. Pra.* is not easy to be understood.

Bhoja can be understood in a way if we approach this classification of his from the point of view of his conception of the nature of Guṇas and Alaṁkāras in general. Bhoja follows Vāmana in his conception of Guṇa and its difference from Alaṁkāra. The former is eternally related to Poetry, Nitya, Samavāya sambaddha; and the latter is only optional, Anitya, Saṁyoga sambaddha. The former is absolutely necessary and there can be no Poetry without them; even in the absence of the latter, the presence of the former makes for Poetry. Guṇas are also Śobhākara dharmas but they refer to Svābhāvika śobhā whereas Alaṁkāras are only Kṛtrima śobhā. Therefore, in a piece of Poetry where there is no Upamā etc., there is the beauty resulting from the Guṇas. Svabhāvokti or Jāti is a case devoid of all figures coming under Vakrokti; then it must have the Guṇas in abundance. Thus it seems that Bhoja thought that Svabhāvokti is Ukti dominated by Guṇas. So it is that he said:

"त्रिविधः खल्वलङ्कारवर्गः, वक्रोक्तिः, स्वभावोक्तिः, रसोक्तिरिति । तत्र उपमाद्यलङ्कारप्राधान्ये वक्रोक्तिः, **सोऽपि गुणप्राधान्ये स्वभावोक्तिः**, विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तौ रसोक्तिः इति ।" *Śr. Prá.* Mad. Ms. Vol. II, chap. XI, p. 372.

APPENDIX

Hamsamiṭṭhu's Hamsavilāsa (GOS, LXXXI), ch. 43, p. 241, restricts the scope of Svabhāvokti to 'Nica-Vasti', i.e., lower class of beings, animals, trees etc.

नीचादिवस्तूनां याथातथ्येन स्वरूपकथनं जातिः ।

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CHAPTER XII

BHOJA, DHVANI AND ĀNANDAVARDHANA

"तात्पर्यमेव वचसि ध्वनिरेव काव्ये"

Bhoja : *Śṛ. Pra.* ch. 1.

The beginnings of Dhvani ; 'the suggested' idea and the 'Gauṇa' idea in Bhāmaha, Daṇḍin, Udbhaṭa and Vāmana.

The anti-Dhvani viewpoints ; the three main Dhvani pratipakṣas mentioned by Ānanda and the twelve mentioned in two Kārikās quoted by Jayaratha. Examination of the twelve anti-Dhvani standpoints with Ānanda's reply to some of them like the Bhāktavāda and the Anumānavāda.

Elaborate expositiion of the Tātparyavāda ; Ānanda's discussion in *Uddyota* III ; the reply of Dhanika.

Bhoja's position, a compromise between Tātparya and Dhvani. Bhoja and Ānandavardhana ; Bhoja's indebtedness to Ānanda ; texts borrowed by Bhoja from the *Dhvanyāloka*.

Bhoja and Dhvani ; criticism of Dr. S. K. DE'S view of Bhoja's attitude towards Dhvani. Traces of Dhvani in the *S. K. Ā.* among the Guṇas and Alaṃkāras.

Exposition of the text of the *Śṛ. Pra.* on Tātparya and Dhvani ; three kinds of Tātparya in Bhoja, Abhidhīyamāna, Pratīyamāna and Dhvanirūpa ; critical examination of the division of the Suggested by Bhoja into the Pratīyamāna and Dhvani ; Hemacandra's indebtedness to Bhoja's text on this subject. Critical examination of Bhoja's view of Dhvani as Tātparya and as part of Tātparya ; Vidyānātha, Kumārasvāmin, Śāradātanaya and Ānanda on it.

Bhoja's classification of Dhvani into Śabdadhvani, Arthadhvani, Anunādadhvani and Pratiśabdadhvani. Comparison with Ānanda's classification of Dhvani.

Śāradātanaya's acceptance and succinct exposition of Bhoja's view of Dhvani. Bahurūpamiśra following Bhoja and Śāradātanaya.

Two texts of Bhoja on Rasa as Vākyārtha and Bhāvas as Padārthas.

APPENDIX I. Vākyaśeṣa, Śrutārthāpatti and Dhvani ; Bhoja's text on Vākyaśeṣa.

„ II. Vivakṣā and Dhvani.

„ III. Sanskrit Texts :

(*i*) *Śṛ. Pra.* on Dhvani. Ch. 7.

(*ii*) *Dhvanyāloka* on Tātparya and Dhvani. Ud. 3.

(*iii*) The *Daśarūpāvaloka* on Dhvani and Tātparya.

The origin of the idea of suggestion or Dhvani is to be found in those Alaṁkāras in Bhāmaha and other early writers in which there is an implied sense also imbedded. In II. 34, Bhāmaha speaks of Guṇasāmya *pratīti*, which is a case of implied or suggested similarity, Gamyamāna aupamya. In II.

79, he defines Samāsokti as suggesting an idea by describing a similar one: यत्रोक्ते गम्यतेऽन्योऽर्थः । Bhāmaha states plainly that an idea, *totally different,* though similar (Tatsamāna viśeṣaṇa) is suggested by saying something. Similarly, in the Paryāyokta defined and illustrated in III. 8-9, Bhāmaha speaks of instances of utterances which are specifically meant to give a different meaning. The 'Abhidhāna' has a meaning which is not the idea sought to be conveyed. यदन्येन प्रकारेण अभिधीयते. In his Apahnuti in III. 21, Bhāmaha says that the idea of similarity is implied, "Antargatopamā."

Similar traces of the 'suggested idea' can be found in Daṇḍin's work. Daṇḍin's Guṇa called Udāra, in its first variety, is the suggestion of a quality by a suggestive description.

उत्कर्षवान् गुणः कश्चित् यस्मिन्नुक्ते **प्रतीयते** । I. 76.
इति त्यागस्य वाक्येऽस्मिन्नुत्कर्षः साधु लक्ष्यते ॥ I. 78.

While defining the Udātta Alaṁkāra also, Daṇḍin says in II. 303:

पूर्वत्राशयमाहात्म्यमत्राभ्युदयगौरवम् ।
सुव्यञ्जितमिति व्यक्तमुदात्तद्वयमप्यदः ॥ II. 303.

The implied idea, Pratīyamāna, is also met with in the Alaṁkāra chapter. It is seen in many varieties of Upamā, II. 14, 16; Sāmyapratīti in 46 (Prativastūpamā), Pratīyamāna sādṛśya in Vyatireka in II. 189 & 195, also in 205 (Samāsokti) where Daṇḍin says there is the suggestion of another idea, Sūcana (213), and Prakārāntara ākhyāna in Paryāyokta (295).

When we come to the Paryāyokta in Udbhaṭa we find a clear mention of a significative capacity called *Avagama* which means Suggestion, a capacity different from and coming after the well-known Abhidhā of the words and the Tātparya of the sentence as a whole.

पर्यायोक्तं **यदन्येन प्रका**रेणाभिधीयते ।
वाच्यवाचकवृत्तिभ्यां शून्येनावगमात्मना ॥

Similar traces of Dhvani can be found in Rudraṭa's Bhāvālaṁkāra (vii. 38-40.) where Rudraṭa points out the presence of Avagamana of another idea, and in his Parikara, Samāsokti and Anyokti.

Both Ānanda and Abhinava clearly state that Udbhaṭa showed (in his *Bhāmahavivaraṇa*) cases of Alaṁkāra dhvani, one Alaṁkāra suggesting another. He might not have called those cases Dhvani or Alaṁkāradhvani. Says Ānanda:

अन्यत्र वाच्यत्वेन प्रसिद्धो यो रूपकादिरलंकारः, सोऽन्यत्र प्रतीयमानतया बाहुल्येन प्रदर्शितः तत्रभवद्भिः **भट्टोद्भटादिभिः** । p. 108.

The *Locana* says:

तदयमर्थः—वाच्यालंकारविशेषविषयेऽपि अन्योऽलंकारविशेषः भातीत्युद्भटादिभिः उक्तम् इत्यर्थशक्त्या अलंकारो व्यज्यत इति तैरुपगतमेव । केवलं ते अलंकारलक्षणकारत्वाद् वाच्यालंकारविशेषविषयत्वेन आहुरिति भावः । p. 108.

When the theory of Dhvani was formulated by the neo-critics headed by Ānanda, there was all-round opposition and one of the many counter-theories put forward against the necessity for Dhvani is the theory of 'Alaṁkāra antarbhāva', the viewpoint of those who accepted the existence of a suggested element but held it, whether it be a case of Dhvani of Vastu, Alaṁkāra or Rasa, as included in Alaṁkāras, ordinary Alaṁkāras or Rasavadalaṁkāras. This viewpoint is held by Pratīhārendurāja also, who expounds it at the end of his commentary on Udbhaṭa's *Kāvyālaṁkāra-sāra-saṅgraha.*

स (प्रतीयमानः) कस्मादिह नोपदिष्टः । उच्यते । एष्वेव अलंकारेषु अन्तर्भावात् । p. 79.

Vastudhvani is shown to be Paryāyoktālaṁkāra ; in such cases as the Padadhvani in the verse रामोऽस्मि सर्वं सहे Prathīhārendurāja posits Paryāyoktālaṁkāra, by accepting a class of Paryāyokta pertaining to a single word in addition to the generally accepted Paryāyokta in a Vākya.

न खलु पदे पर्यायोक्तेन न भवितव्यमितीयं राज्ञामाज्ञा, सूत्रकारवचनं वा । p. 82.

Besides the realisation of a suggested element in the above given cases of Alaṁkāra, early writers vaguely touched certain other kinds of Dhvani also. Ānandavardhana says in stating the Pūrvapakṣa that those predecessors who recognised certain cases in poetry where a secondary significance of words beyond the primary one added charm, touched the fringes of Dhvani.

"—तथापि गुणवृत्त्या काव्येषु व्यवहारं दर्शयता ध्वनिमार्गो मनाक् स्पृष्ट :—" I. p. 10.

Abhinava comments upon this in the following manner :

"भट्टोद्भटवामनादिना । भामहोक्तं 'शब्दश्छन्दोऽभिधानार्थः' (I. 9.) इत्यभिधानस्य शब्दाद् भेदं व्याख्यातुं भट्टोद्भटो बभाषे—'शब्दानाम् अभिधानम् अभिधाव्यापारः, मुख्यो गुणवृत्तिश्च ।' वामनोऽपि 'सादृश्याल्लक्षणा वक्रोक्तिः (IV. III. 8) इति । मनाक् स्पृष्टः इति । तैस्तावद् ध्वनिदिगुन्मीलिता ।" p. 10.

While commenting upon Bhāmaha I. 9, where some subjects accessory to poetics are mentioned two of which are Śabda and Abhidhāna, Udbhaṭa pointed out that the first word Śabda referred to words themselves and the latter, Abhidhāna referred to the two-fold significative capacity of words, the primary and the secondary. The presence of the latter in Alaṁkāras, Udbhaṭa must have shown in the course of his commentary on Bhāmaha but we are not fortunate enough to know it owing to the loss of Udbhaṭa's *Bhāmahavivaraṇa.* But in his *Kāvyālaṁkāra-sāra-saṁgraha,* a text pretty closely following Bhāmaha, Udbhaṭa says there is Guṇavṛtti in Rūpaka. The charm in Rūpaka is said to consist in the prominence of this secondary significance.

श्रुत्या संबन्धविरहाद् यत्पदेन पदान्तरम् ।
गुणवृत्तिप्रधानेन युज्यते रूपकं तु तत् ॥

The Guṇavṛtti is very much earlier than Udbhaṭa in philosophical literature. In poetics, we meet with it even in Daṇḍin's Samādhiguṇa which is identical

with Vāmana's Vakrokti Alaṁkāra, both of which result from the secondary significance based on similarity, Sādṛśyāllakṣaṇā.

निष्ठ्यूतोद्गीर्णवान्तादिगौणवृत्तिव्यपाश्रयात् । अतिसुन्दरं—" *K. Ā.* I. 95.

This Samādhi of Daṇḍin and the Vakrokti of Vāmana are the Sūkṣmālaṁkāra of the Aupamya class of Rudraṭa (VII. 98.). In the Alaṁkāra section also, Daṇḍin speaks of Gauṇavṛtti in connection with varieties of Hetvalaṁkāra. II. 254.

तेऽमी प्रयोगमार्गेषु गौणवृत्तिव्यपाश्रयाः ।
अत्यन्तसुन्दरा दृष्टाः तदुदाहृतयो यथा ॥

This suggested idea was slowly gaining importance. We see Ānanda informing us in the opening verse that, though (as Abhinava points out) none ever put it in the form of a work, the theory of Dhvani was old and was being held by scholars for sometime before him, बुधैः समाम्नातपूर्वः । When Ānanda was trying to give shape to the concept, and establish the theory in a systematic form, contemporaries like poet Manoratha (p. 9) ridiculed him. To them, there must be something definite in terms of Alaṁkāra, Vyutpanna śabda i.e., Sauśabdya, and Vakrokti. Ānanda had to meet all objections and in his *Dhvanyāloka* he has given and refuted the following Anti-Dhvani theories :

In the opening Kārikā itself Ānanda says that Dhvani has three Pratipakṣas : (1) Certain scholars denied it altogether ; (2) certain others considered it as Bhakti or Lakṣaṇā, the secondary significance ; (3) a third set considered it incomprehensible and indescribable. Of these three, the second and the third recognised the idea of Dhvani ; the former included it in Bhakti while the latter, granting the maximum to the Dhvani-theorists, admitted the impossibility of its inclusion in Bhakti, but said that it is something which a few Sahṛdayas only see and that it is beyond the capacity of words to define it and put it into a system of thought. These form the three primary anti-Dhvani standpoints. Abhinava puts them succinctly thus : Conventionally sets of ideas are associated with words ; whatever is thus associated and is got at by this conventional association is Abhidhā, the denotation of the word ; beyond this there is no special capacity of words called Vyañjanā. If the ideas got are to be analysed into those that form the ideas primarily associated through convention and those coming in their train, then the second class of meaning can be classed as the 'secondary meaning', all coming under Lakṣaṇā or Bhakti. If it is held that the suggested idea is not included in Bhakti, then surely it is not to be called by a new name like Dhvani but has to be pronounced indescribable. The first is negation, Abhāvavāda ; the second is inclusion in Bhakti, Lakṣaṇāntarbhāva vāda ; and the third is Anirvacanīyatā vāda.

"(१) तत्र समयापेक्षेण शब्दोऽर्थप्रतिपादक इति कृत्वा वाच्यव्यतिरिक्तं नास्ति व्यंग्यम् । (२) सदपि वा तदभिधाक्षिप्तं शब्दावगत-अर्थबलाकृष्टत्वाद् भाक्तम् । (३) तदनाक्षिप्तमपि वा न वक्तुं शक्यं, कुमारीष्विव भर्तृसुखमतद्विद्सु ।" *Locana.* p. 4.

Ānanda takes up the first view-point and analyses it into three arguments (pp. 4-9). Poetry is different from other utterance in that its Śabda and Artha are beautiful in some way. The causes of that beauty have been found out to be Anuprāsa etc., and Upamā etc., Alaṁkāras of Śabda and Artha, Guṇas of Śabda and Artha on which are based the Vṛttis of both Śabda and Artha as well as the Rītis. Therefore there can be nothing new like Dhvani beyond Alaṁkāras, Guṇas, Rītis and Vṛttis. Secondly, these exhaust the elements of charm in poetic expression and if there is said to be something which a clique like that of the Dhvani-theorists urge as a feature of poetic charm, the only reply is that this strange thing not coming under any known category, is plainly not a feature of poetic charm at all. Thirdly, even granting that there is something like Dhvani and that it is an element of poetry, it can be shown that it is only a new name for one or the other of the numerous varieties of figures etc., accepted by the ancients or is included in one or the other of the varieties of the same which are infinitely possible. Thus even in this first viewpoint there is a gradual passing from the Abhāva to the Antarbhāva vāda. Thus on the whole there are three Abhāva vādas, one Bhākta vāda and one Anirvacanīya vāda, giving a total number of five anti-Dhvani theories. Abhinava also explains these clearly on pp. 4-5 (*Locana*).

All these are generally answered by Ānanda in the first chapter itself. Between Pp. 35 and 45, Ānanda refutes the Alaṁkāra vāda. Taking the cases of Alaṁkāras like Samāsokti, Ākṣepa etc., he says that though there is a suggested element in these cases, it is only the expressed sense of the figures that is the principal idea and that the suggested in those cases is only accessory or subordinate. Dhvani is a case of the suggested dominating over the rest. The general argument is also urged that Alaṁkāra means " means of decoration " ; Dhvani is what is decorated and it cannot therefore be called Alaṁkāra. The last section of the first Uddyota is devoted by Ānanda to refute the second objection of Bhāktavāda. Dhvani is not identical with Bhakti ; there are cases of Bhakti without Dhvani and cases of Dhvani without Bhakti. At best, Bhakti of a certain kind is productive of one kind of Dhvani. This discussion on Bhakti and Dhvani is again taken up in the third Uddyota between pp. 195 and 197 after disposing of the Tātparya Vāda.

Jayaratha, in his commentary on the *Alaṁkāra-sarvasva* quotes two Kārikās from some unknown writer which give the anti-Dhvani theories as twelve in number.

तात्पर्यशक्तिरभिधा लक्षणानुमिती द्विधा ।
अर्थापत्तिः क्वचित्तन्त्रं समासोक्त्याद्यलंकृतिः ॥
रसस्य कार्यता भोगः व्यापारान्तरबाधनम् ।
द्वादशेत्थं ध्वनेरस्य स्थिता विप्रतिपत्तयः ॥ N. S. Edn. p. 9.

The twelve theories are not easy to be identified. They may be stated thus : (1) Tātparya—Mīmāṁsakas. (2) Abhidhā—very old Mīmāṁsakas. (3) and

(4) Two kinds of Lakṣaṇā—the two kinds of Lakṣaṇā are Ajahatsvārtha and Jahatsvārtha ; the latter is also called Lakṣita lakṣaṇā or Lakṣaṇā lakṣaṇā. (5 and 6) Two kinds of Anumāna. The two kinds are not known. (7) Arthāpatti—the Anumāna pakṣa slightly bettered. (8) Taṇtra—clever expression containing double significance as in the case of Śleṣālaṁkāra. (9) Samāsokti and other Alaṁkāras—this is the old Alaṁkāras held as covering all cases of Dhvani, the viewpoint refuted by Ānanda in Uddyota I. (10) Rasakāryatā—is the view of the old Rasa writers like Daṇḍin and Lollaṭa (the Cirantanas) as shown by Abhinava in his *Abhinavabhāratī*. They are Utpattivādins regarding Rasa. This is an anti-theory of Rasadhvani only. (11) Bhoga—this also refers to Rasadhvani. It is Bhaṭṭa Nāyaka's theory of Rasa and it can be taken as referring to Bhaṭṭa Nāyaka's Bhāvanā also. (12) The last Pakṣa is given as व्यापारान्तरबाधनम् । I ventured the guess that this may refer to Kuntaka's Vakrokti but Professor Mm. S. Kuppuswamy SASTRI considers Vakrokti as included in the Alaṁkāra Pakṣa. The *Vakroktijīvita* further accepts Dhvani, though not as the Ātman of poetry. So, according to Prof. SASTRI, the last refers to the Anirvacanīya vāda, the third of the three main anti-theories mentioned by Ānanda. This view accepts that Dhvani is not included in any other Vyāpāra, that it is different from them, but leaves Dhvani there saying that it is not possible to define it.

Of these, we shall consider the Tātparyavāda at length later, for, it forms the main subject of this section. It is the view of some very old writers that words have nothing but one very powerful Abhidhā stretching over the whole length of the expressed, including all the subtle implications of the words. They cited the analogy of the arrow shot forth forcibly which went piercing many things. This is stated and refuted by Abhinava on p. 18 (*Locana*). An analysis of all the ideas conveyed by an expression shows that there is more than one kind or class of idea conveyed. The whole set of ideas is not of one homogenous nature and necessitates the postulation of a power of signification, additional to the mere Abhidhā. Further, the suggested ideas are not like the ideas got at through Abhidhā and conventionally associated and fixed to the words through Samaya.

"योऽपि अन्विताभिधानवादी 'यत्परः शब्दः स शब्दार्थः' इति हृदये गृहीत्वा शरवदभिधाव्यापारमेव दीर्घदीर्घमिच्छति, तस्य यदि दीर्घदीर्घो व्यापारः, तदेकोऽसाविति कुतः ? भिन्नविषयत्वात्। अथ अनेकोऽसौ तद्विषयसहकारिभेदाद् असजातीय एव युक्तः। सजातीये च कार्ये विरम्यव्यापारः शब्दकर्मबुद्ध्यादीनां पदार्थविद्भिः निषिद्धः। असजातीये च अस्मन्नय एव। अथ योऽसौ चतुर्थकक्षानिविष्टोऽर्थः स एव झटिति वाक्येन अभिधीयत इति एवं दीर्घदीर्घत्वं विवक्षितम्। तर्हि तत्र संकेताकरणात् कथं साक्षात् प्रतिपत्तिः।" Pp. 18-19 *Locana*.

This long-long Abhidhāvyāpāra as comprehending the entire meaning is the view of the Prābhākara mīmāṁsakas. Abhinava says on p. 188 of his *Locana* "प्राभाकरदर्शनेऽपि दीर्घदीर्घो व्यापारः—" This is the second anti-dhvani theory of Abhidhā.

Under the two Lakṣaṇāpakṣas comes the Bhākta vāda refuted by Ānanda in his work at the end of chapter I and in chapter III. After refuting the possibility of holding Dhvani as Lakṣaṇā, Abhinava says that some writer escaped the difficulties by creating a new name for Dhvani, ' Lakṣita lakṣaṇā ', a variety of Lakṣaṇā. अत एव यत्केनचित् लक्षितलक्षणेति नाम कृतं, तद् व्यसनमात्रम्. The Avaloka on the *Daśarūpaka* also refers to this view :

नापि लक्षितलक्षणया प्रतिपत्तिः । यथा ' गङ्गायां घोषः ' इत्यादौ ।" p. 118.

The reply to this viewpoint is that in any kind of Lakṣanā, there is the incompatibility or unintelligibility of the primary meaning. In Dhvani, the primary sense is not cast off. The case of a Lakṣita lakṣaṇā may be one kind of Dhvani, the Lakṣaṇā-mūla-dhvani but Dhvani is of other kinds also. Thus, the two kinds of Lakṣaṇā mentioned as two anti-theories of Dhvani in the Kārikā quoted by Jayaratha may be Lakṣaṇā and lakṣita lakṣaṇā, Ajahatsvārthā and Jahatsvārthā.

Mukulabhaṭṭa, in his *Abhidhāvṛtti-mātṛkā,* defines Lakṣaṇā in such a way as to avoid the element of incompatibility of the primary sense, Mukhyārtha bādha. He calls the Mukhyaśakti only as the Vyāpāra of Śabda par excellence. Compared to it, Lakṣaṇā is the Vyāpāra more of Artha than of Śadba, it is Abhidheya-sāmarthya-ākṣipta.

शब्दव्यापारतो यस्य प्रतीतिः तस्य मुख्यता ।
अर्थावसेयस्य पुनः लक्ष्यमाणत्वमुच्यते ॥

यस्य तु शब्दव्यापारावगम्यमानार्थपर्यालोचनया अवगतिः तस्य लाक्षणिकत्वम् ।
p. 3, N. S. Edn.

He brings many instances of Dhvani under Lakṣaṇā ; in the instance 'रामोऽस्मि सर्वं सहे' he says (p. 11) that the suggested ideas are all conveyed by Lakṣaṇā, "लक्षिताः"। He cites the verse दुर्वाराः मदनेषवः etc. and says that Vipralambhaśṛṅgāra is conveyed in this verse through Lakṣaṇā.

तत् (वाक्यार्थ) पर्यालोचनसामर्थ्याच्च विप्रलंभश्रृंगारस्य **आक्षेपः** इत्युपादानात्मिका **लक्षणा** वाच्यनिबन्धना × × विप्रलम्भश्रृङ्गारस्य **चाक्षिप्यमाणस्य वाच्यापेक्षया प्राधान्यम् ।** etc." p. 14, and he concludes on p. 21.

"लक्षणामार्गावगाहित्वं तु ध्वनेः सहृदयैर्नूतनतया उपवर्णितस्य विद्यत इति दिशमुन्मीलयितुम् इदमत्रोक्तम् ॥ etc."

This way of definition of Lakṣaṇā and illustration of that Vṛtti has been criticised by Mammaṭa in his *Śabdavyāpāra vicāra* and the necessity to accept Dhvani for explaining the Prayojanāmśa in Lakṣaṇā has been explained by him. Surely Lakṣaṇā-mūla-dhvani must have everything to do with Lakṣaṇā ; but this cannot mean that Dhvani is Lakṣaṇā ; for there is Dhvani elsewhere, based on Abhidhā also. Above all, there is Dhvani based on no kind of Śabdavyāpāra, neither on Abhidhā nor on Lakṣaṇā. That is, there is Dhvani of Rasa from the sweet sounds of music ; again,

there is Dhvani from non-Śabda element like Ceṣṭā. Says Ānanda in *Uddyota* III. pp. 193-4 :

व्यञ्जकत्वं हि क्वचिद् वाचकत्वाश्रयेण व्यवतिष्ठते, यथा विवक्षितान्यपरवाच्ये ध्वनौ। क्वचित्तु गुणवृत्त्याश्रयेण, यथा अविवक्षितवाच्ये ध्वनौ। तदुभयाश्रयप्रतिपादनायैव च ध्वनेः प्रथमं द्वौ प्रभेदौ उपन्यस्तौ। तदुभयाश्रितत्वाच्च तदेकरूपत्वं तस्य न शक्यते वक्तुम्; यस्मात् न तत् वाचकत्वैकरूपमेव, क्वचिल्लक्षणाश्रयेण वृत्तेः। न च लक्षणैकरूपमेव, अन्यत्र वाचकत्वाश्रयेण व्यवस्थानात्। न च उभयधर्मत्वेनैव तदेकैकरूपं न भवति, यावद् वाचकत्वलक्षणादिरूपरहितशब्दधर्मत्वेनापि; तथा हि गीतध्वनीनामपि व्यञ्जकत्वमस्ति रसादिविषयः; न च तेषां वाचकत्वम्, लक्षणा वा कथञ्चिल्लक्ष्यते। शब्दादन्यत्रापि च विषये व्यञ्जकत्वस्यापि दर्शनाद् वाचकत्वादिशब्दधर्मप्रकारत्वम् अयुक्तं वक्तुम्।"

See also *Kāvyaprakāśa* V. p. 269. T.S.S. Vol. I.

Anumiti is the view upheld by the Naiyāyikas. Ānanda refutes this Lingalingi-pakṣa as the last counterview in the third *Uddyota*, after pointing out that the Vyākaraṇa-adherent is no enemy to Dhvani. In the post-Ānanda period, and just after Abhinava, Mahima Bhaṭṭa wrote his *Vyakti-viveka* to show inclusion of all kinds of Dhvani in Anumāna or inference. Jayanta Bhaṭṭa, in his *Nyāyamañjarī*, casts bitter remarks on Ānanda and considers the poets and literary critics as unfit to discuss such serious problems as Śabdavyāpāra and Pramāṇa. He refutes the Arthāpatti of the Mīmāṁsakas as included in Anumāna and along with it, he includes Dhvani also in Anumāna. Pp. 48-49. Vizianagaram Edn. The chief reply to the Naiyayika critics of Dhvani is that there cannot be established any logical invariable concommittance between the Vācya and the Vyaṅgya which concomittance is the basis of all inference.

"न तु व्यङ्ग्यम् अनुमेयमिति शक्यं वक्तुम्। न हि वाच्यव्यङ्ग्ययोः प्रतिबन्धग्रहे किञ्चित् प्रमाणमस्ति।" Mammaṭa's *Śabdavyāpāravicāra.*

Arthāpatti. The writer who considered it possible to explain away Dhvani as Arthāpatti is not known.

Now we shall proceed to consider the greatest anti-Dhvani theory, viz., the Tātparya pakṣa which says that the Tātparya or meaning of a sentence comprehends the suggested also and therefore there is no need for a separate Śakti called Dhvani. Mīmāṁsakas must be considered as the upholders of this view. Older Mīmāṁsakas held Abhidhā as giving only Padārthas and the Vākyārtha was given acording to them by another Śakti called Tātparya. The definite sentence-meaning got out of the indefinite word-meanings is through a peculiar Śakti of the words formed into a sound sentence called Tātparya. (p. 13, *Locana*) In this Tātparya, Dhvani is sought to be included. It is argued against Ānanda by his critics who advocate Tātparya that at best a meaning other than and different from the expressed, Vācyād atirikta, only can be established. It does not follow that this different meaning is only suggested, Vyaṅgya. Where this idea other than the one that is expressed is primary, Pradhāna, it is as good as expressed. So, it is to be called also the expressed sense, the expression being intended to mean that. In that case;

the first realised primary expressed sense is to be explained as a means to the realisation of the latterly realised Tātparya. Just as word-senses are the means of knowing the sentence-sense, so also the first expressed sense is the means to the further Tātparya.

Ānanda replies to this argument thus : Where an expression gives its first and primary meaning and is said to have another meaning also, there are two meanings for the word or sentence. Are the two distinct and different or identifical ? They cannot be identical for their nature and the means of their respective realisation clearly differ. When the first meaning is the meaning of the words themselves, the second cannot be described so. The former proceeds directly from the Śabda ; the latter is got at by the suggestive power of the first expressed *meaning*. If the two were identical, there will be no talk of two meanings.

Further, the former is denotative power of the expressed words having definite sense-associations. The latter is Avagama or suggestion and it totally differs from the former ; for, it pertains even to non-expressing sound (Avācaka) like music, which suggests emotions. Similarly, an action or Ceṣṭā is suggestive and has this power of conveying meaning called suggestion. When these two differ in this manner, it is not proper to call Avagamanaśakti, Vācaka śakti. Surely it is a Śabdavyāpāra, a significative power of the words but it differs in this respect from Vācakatva or primary Abhidhā. Abhidhā pertains only to Śabdas ; Vyañjanā and Vyañjakatva pertain not only to Śabda but to Artha also. When its process is known to be plainly different and it is also known that the sense derived therefrom also differs, it is not proper to call it by the same name Vācakatva. It cannot be contended that a sentence can have only one sense-unit and that according to Dhvani, this law of Ekavākyatva is contradicted. For, the two meanings are explained by the Dhvani theory as being related as chief and accessory. The suggested is the chief meaning and the expressed, its accessory. The two senses are not of equal importance and as such do not go against the principle of Vākya-aikārthya.

It is only in that case where the suggested is the dominating idea that the Tātparyavādin holds that it naturally comes under the intention of the speaker and as such is nothing but Tātparya. Where the suggested is not dominant, there he does not hold the Śabdas to be Tatpara, wholly intent on that, but holds that they are intent only on the Vācya or primary meaning. Therefore, even where the Vyaṅgya is Apradhāna, it is not included in Tātparya. The text of Ānanda's *Dhvanyāloka* bearing on this discussion is given at the end of the section.

We can take up the view of Dhanañjaya and Dhanika, advocates of Tātparya against Dhvani, as a typical reply to Ānanda. The text of the *Daśarūpaka* and the *Avaloka* on it pertaining to this subject is given at the end. Dhanika summarises the case for Dhvani first : The suggested cannot be the Vākyārtha ; i.e., Tātparya cannot be the Śakti. For the suggested belongs to the third stage. In such a case as " Bhrama Dhārmika etc.," the first

stage is the Padārthas, the meanings of the words, the Abhidhā. The next is the meaning of the sentence, its Tātparya, in the form of an injunction, Vidhi, as in "Bhrama dhārmika". The suggested appears in the third stage and is of a different nature being a prohibition, Niṣedha. And this is due to the Śakti called Vyañjanā.

But all cases of Tātparya are not cases of the second stage; there are instances of expressions like "Viṣam bhuṅkṣva" addressed by a father to his son, which mean the exact opposite. The expressed appears to be an injunction (Vidhi), "eat poison". But the father intends to say to his son who proposes to eat in a particular person's house, "do not eat in his house; better eat poison than eat in his house". In this utterance, "eat poison", there are three stages, the second and the third, Vidhi and Niṣedha, appearing in the second and the third respectively. Even the third stage is here only Vākyārtha and Tātparya. Therefore the Vyāpti or the law that the third-stage-sense is Vyaṅgya does not hold good. The reply to this is that a father's injunction to his son to eat poison is on the face of it absurd; so the sentence obviously means something else. Hence the real meaning, the prohibition of eating, explained as the third stage, is also only the second stage. The rule that Vyaṅgya comes after the second stage therefore stands.[1] In cases of realisation of Rasa, in the second stage, only the Vibhāvas etc. are known; it is in the third stage that Rasa is realised. In fine, it is proper to hold Tātparya in those cases where there is no completeness of sense or exhaustion of the expressed sense and the words tend to mean something else and stop only with that. But in cases where the words stop with conveying what they mean by Abhidhā and there is no incompleteness or unintelligibility in the expressed sense and yet from that first meaning arises another meaning, the case is one of Dhvani.

It can be seen in the above discussion that the chief point is this: The Tātparyavādin presses that Tātparya is not exhausted with the first expressed sense, Aviśrānta. But the Dhvanivādin contends that it is Viśrānta with the expressed sense and that what appears afterwards is got at through suggestion. It can also be seen in the discussion in Uddyota III of the *Dhvanyāloka* that both recognise that there are two meanings and the difference is that while the Tātparyavādin holds both as Tātparya, the first as the means of the second, Upāyamātra, the Dhvanivādin separates the second as the Vyaṅgya and instead of calling the first Upāya for the further meaning, he says it is Gauṇa and the Vyaṅgya is Pradhāna or Mukhya. The

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1. In the *Locana*, taking cases of Lakṣaṇā also into account, Abhinava describes Dhvani, not as of the third stage, Tṛtīya-kakṣā-viṣaya, but as appearing in the fourth stage, Caturtha-kakṣā-viṣaya : Abhidhā, Lakṣaṇā, Tātparya and Dhvani.

भक्तिर्हि लक्षणाव्यापारः तृतीयकक्षानिवेशी । चतुर्थ्यां तु कक्ष्यायां ध्वननव्यापारः । तस्मात् अभिधातात्पर्यलक्षण (णा) व्यतिरिक्तश्चतुर्थोऽसौ व्यापारः ध्वननद्योतनव्यञ्जनप्रत्यायन-अवगमनादि-सोदरव्यपदेशनिरूपितः अभ्युपगन्तव्यः । p. 18, *Locana*.

chief argument of the Tātparyavādin is that there is no such limitation of Tātparya to the expressed sense as held by the Dhvani-theorists. Tātparya extends over the whole range of the speaker's intention and covers all implications coming up in the train of the expressed sense.

एतावत्येव विश्रान्तिः तात्पर्यस्येति किंकृतम् ।
यावत्कार्यप्रसारित्वात् तात्पर्यं न तुलाधृतम् ॥

(Dhanika, *Avaloka* on the *Daśarūpaka*, p. 121) quoted from his own *Kāvyanirṇaya*).

In the given instance of "Bhrama Dhārmika", surely the prohibition of the mendicant from going to the banks of the Godāvarī is part of, nay the chief, intention of the speaker and is therefore included in Tātparya. There is no need for creating a new faculty for words called DHVANI. तात्पर्यान तिरेकाच्च व्यञ्जकत्वस्य, न ध्वनिः । As against the powerful argument that the intention of the speaker is the indication of the extent of the Tātparya of his utterance, and therefore, the implied and suggested train of ideas are also Tātparya, the Dhvani-advocates say that the Tātparya of a Vākya like Abhidhā of a Pada, is very limited in scope and can give only the bare meanings of all the words put together in grammatical order; that the ideas suggested are not invariably associated through Samaya, that Dhvani or suggestion exists in Avācaka-sounds like music and in gesture which is not any Śabda, and that above all, Dhvani must be accepted for cases of the realisation of Rasas which can be found out in experience as incapable of realisation by mere Abhidhā, mention of their name. If Dhvani is not accepted, and Tātparya alone is held, it follows for the Tātparyavādin that Rasa is realised by Abhidhā and Tātparya also. That is, they will have to say that Svaśadbopādāna of Rasa is not only not a flaw but is the fact in some cases. This Dhanika accepts. He says that we speak in two ways and our sentence sometimes contains expression of the verb and sometimes not. We say "drive the cow" and the act of driving is mentioned herein; we also say sometimes "door! door!", meaning "shut the door". The idea of shutting the door is in our minds and one who runs to shut the door realises that "shutting-action" in our mind from context etc. The case of Rasa-realisation is similar to this. In most cases utterances in poetry would seem to belong to the latter class where the verb is not seen and is understood from context. In poetic utterances, Vibhāvas etc. are described; and we at once get at the permanent mood of Rati etc., invariably associated with those particular Vibhāvas etc. described. The invariable association between some Vibhāvas etc. and some permanent mood is a thing of the world and experience. Other cases there are where the Sthāyin, like the expressed verb, is seen mentioned by the poet and we easily get at it.

All sentences गामभ्याज, द्वारं, द्वारम् etc. terminate in some action; the poetic ends in the Kriyā called the Svādodbhūti, the manifestation of relish which is the Sthāyin that has been nourished to that extent. Towards this end of relish is all poetry addressed. Thus definite Vibhāvas etc. described in a piece of poetic utterance form the word-units, the Padārthas which give what they

mean viz., the sentence-unit, the Vākyārtha, the Sthāyin. This Sthāyin known by the Bhāvaka, the tasteful spectator or reader, revolves in his heart and attains relishable state. This is Ābhidhānikī-ratyādi-pratīti ; if this does not sufficiently clear the issue, Dhanika says that the understanding of the Sthāyins from the Vibhāvas etc. may be held to be got through Lakṣaṇā, Lākṣaṇika-ratyādipratīti. This may resemble Kumārila's position which holds Vākyārtha as Lakṣya.

Dhanika further relates his position to that of Bhaṭṭa Nāyaka who advocated a new relation between Kāvya and Rasa. Strictly speaking, against the Vyaṅgya-vyañjaka sambandha between Rasa and Kāvya of the Dhvani theorist, the Tātparyavādin must say that the relation of the two is Vācya-vācaka or as Dhanika adds in the end Lakṣya-lakṣaka ; but the case being one of poetry and there being a need to give a new kind of less prosaic process, the Vācya-vācaka sambandha itself is called Bhāvya-bhāvaka sambandha. Poetic expression has a power called Bhāvanā and this is sanctioned, says Dhanika, by the Bhāvanā-vādins, viz., Bhaṭṭa Nāyaka, and is granted also by Bharata's description of Bhāvas :

'भावयन्ति रसान् यस्मात् तस्माद् भावाः'

The most serious flaw in this theory is its view that Rasa is realised also by express mention of its name. This was the ancient belief and we find Udbhaṭa saying in his definition of Rasavadalaṁkāra that Rasa has as its seat (Āspada) *Svaśabda*, i.e., its own name, its Sthāyin, its Sañcārin, its Vibhāvas and their Abhinaya (fourth Varga, 3.). Ānanda has criticised it in the first Uddyota and Abhinava also, both in the *Locana* and the *Abhinava-bhāratī*. In later times, as stated by Mammaṭa in a regular form, the chief of the Rasadoṣas is mention of the name of the Rasa, Svaśabdā-vācyatva of Rasa. Even Vyabhicārins are allowed Svaśabdābhidhāna only occasionally. It is plain that the Rasas cannot be realised in a verse enumerating the nine Rasas one after another. The text of the *Nāṭyaśāstra* cannot rouse the emotions which Nātya arouses.

Bhaṭṭa Nāyaka was a great adherent of Rasa and though an adversary of the Dhvani-theorist, we must gather from Abhinava's words that he did not hold Rasa as Svaśabda vācya anywhere. Says Abhinava :—

"—रसस्य च शब्दवाच्यत्वं तेनापि नोपगतमिति व्यङ्ग्यत्वमेव। p. 19.

There is also this additional argument adduced by Ānanda to show that there is something called Dhvani. If Rasa and the suggested Vastu and Alaṁkāra are not accepted as 'Dhvanyamāna' they must be vācya ; if they are vācya, anybody knowing the meanings of words must realise them ; but the fact is that only a few Sahṛdayas realise them. This is a sure proof of something existing beyond the mere Vācya-vācaka.

It has been pointed out by Ānanda that though the suggested is the primary thing, the expressed forms the means thereof. Between them, it is a question of the former being primary and the latter accessary. When the former

is realised, the latter does not disappear. With the cognition of the latter, the former also arises immediately and during the continuance of the former, the latter does not cease to exist. The Tātparyavādin maintains that Vācya vācaka, the Vibhāvas etc., is Padārtha and the Tātparya of these Padārthas is Rasa which is described as Vākyārtha. If this means generally that the Padārthas are the means, Upāya, of the Vākyārtha, Ānanda accepts this analogy. He says in *Uddyota* I.

यथा पदार्थद्वारेण वाक्यार्थः संप्रतीयते ।
वाच्यार्थपूर्विका तद्वत् प्रतिपत् तस्य वस्तुनः ॥

This does not mean that Ānanda subscribes to the view expounded later by Dhanika that Rasa is Vākyārtha, attained through Tātparya. Ānanda hastens to explain himself in the Tātparya-discussion in *Uddyota III* on the subject of this analogy.

न च पदार्थवाक्यार्थन्यायो वाच्यव्यङ्ग्ययोः। यतः पदार्थप्रतीतिः असत्यैवेति कैश्चिद्विद्वद्भिरास्थितम्। यैरप्यसत्यत्वमस्या नाभ्युपेयते तैः वाक्यार्थपदार्थयोः घटतदुपादनकारणन्यायोऽभ्युपगन्तव्यः। यथा हि घटे निष्पन्ने तदुपादनकारणानां न पृथगुपलम्भः, तथैव वाक्ये तदर्थे वा प्रतीते पदतदर्थानाम्। तेषां तदा विभक्ततया उपलम्भे वाक्यार्थबुद्धिरेव दूरीभवेत्। न त्वेष वाच्यव्यङ्ग्ययोर्न्यायः। न हि व्यङ्ग्ये प्रतीयमाने वाच्यबुद्धिर्दूरीभवति। वाच्यावभासाविनाभावेन तस्य प्रकाशनात्। तस्मात् घटप्रदीपन्यायस्तयोः। यथैव हि प्रदीपद्वारेण घटप्रतीतावुत्पन्नायां न प्रदीपप्रकाशो निवर्तते, तद्वद् व्यङ्ग्यप्रतीतौ वाच्यावभासः। यत्तु प्रथमोद्योते 'यथा पदार्थद्वारेण—' इत्याद्युक्तं तदुपायत्वसाम्यमात्रविवक्षया।
III. p. 190.

This, Abhinava says, is said by Ānanda to refute the Tātparyavāda which holds the Padārtha-vākyartha-nyāya between Kāvya and Rasa. Regarding the relation between Padārthas and Vākyārtha, there are two main views : The grammarians hold that the Padārtha-jñāna is unreal. This certainly cannot answer for the relation between Vibhāvas etc., and Rasa or between the expressed and the suggested ; for, it cannot be said that the expressed is unreal. The Bhāṭṭa mīmāṁsakas hold that the Padārthas are not unreal and they must then accept that Padārthas are 'Upādāna kāraṇa', material cause, for Vākyārtha. When a pot is made and seen, its component parts, the sherds which made it, are not separately cognisable. Similar is the case with the Padārthas. When one insists on seeing the parts in the whole, the sense of the whole is lost. Therefore, even this relation of Upādāna-kāraṇa does not hold good in the case of Vācya and Vyaṅgya. When the Vyaṅgya is seen, the Vācya does not disappear. Therefore, the analogy of a light manifesting to our eyes the hidden objects has to be chosen. This is Prakāśa-nyāya or Ghaṭa-pradīpa-nyāya. When the pot in the dark room is manifested to our eyes by the lamp, and when we are seeing the pot, the lamplight does not disappear but continues to shine. It manifests itself and manifests another. See *Locana* pp. 189-190.

एवं पदार्थवाक्यार्थन्यायं तात्पर्यशक्तिसाधकं प्रकृतविषये निराकृत्य अभिमतां प्रकाशशक्तिं साधयितुं तदुचितं प्रदीपघटन्यायं प्रकृते योजयन्नाह ॥ *Locana*. p. 190.

In *Uddyota* I also, under the tenth Kārikā mentioning the Padārtha-vākyārtha-nyāya as a general analogy for the idea of means and end, Abhinava remarks :

न तु वाच्यस्य सर्वथा अनवभासः । अत एव तृतीयोद्योते घटप्रदीपदृष्टान्तबलाद् व्यङ्ग्यप्रतीतिकालेऽपि वाच्यप्रतीतिर्न विघटत इति यद्वक्ष्यति, तेन सह अस्य ग्रन्थस्य न विरोधः । *Locana*, p. 32.

Dhanika refutes this analogy of the pot and the light, Ghaṭapradīpa-nyāya. He holds Rasas as incapable of being described as Vyaṅgya. 'Vyaṅgya, Vyañjaka and Vyñjanā' are concepts related to that mode of our knowing things in which one object, entirely different and come into existence through its own causes, manifests another independent thing which has come into being through its own causes. Thus the Vyañjaka-vyaṅgya nyāya is used regarding a lamp and its light manifesting a pot ; the two things are independdent, in origin and nature. The former manifests the latter. But in the case of Vibhāvas etc., which are described by the Dhvanivādin as Vyañjaka, there is nothing similar to this state of affairs which can justify the use of the concept of Vyañjaka and Vyaṅgya. The Vibhāvas etc. themselves are the conditions that bring Rasa into being. They are so closely related to each other ; they are not utterly unrelated and independent of each other like the lamp and the pot. Surely, the pot is not brought into being by the light ; the pot is made of or produced by the sherds made of mud. Therefore, the case of manifestation through Vyañjanā regarding Rasas on the analogy of the lamp and the pot is absurd in so far as the so-called suggesting elements and the suggested in Kāvya are so much inter-related and the former itself brings the latter into being. Says Dhanika :

" एवं च सति रसादीनां व्यङ्ग्यत्वमपास्तम् । अन्यतो लब्धसत्ताकं वस्तु अन्येनापि(भि)-व्यज्यते, प्रदीपेनेव घटादि । न तु तदानीमेव अभिव्यञ्जकत्वाभिमतैः आपाद्यस्वभावम् । "

D. R. A., p. 122.

The above-given survey covers the whole ground of the discussion on Tātparya and Dhvani. After the time of Ānanda, the pre-Abhinavagupta commentator and Abhinava's kinsman-predecessor, the author of the *Candrikā* on the *Dhvanyāloka,* inclined towards the Tātparyavādins and held, on the basis of all the suggested ideas being part of the poet's intention, that Dhvani was Tātparya. There are two passages in Abhinava's *Locana* giving clue to this.

(1) p. 20.

यस्तु ध्वनिव्याख्यानोद्यतः तात्पर्यशक्तिमेव विवक्षासूचकत्वमेव वा ध्वननमवोचत्, स नास्माकं हृदयमावर्जयति ।

(2) p. 26.

यस्त्वत्रापि तात्पर्यशक्तिमेव ध्वननं मन्यते, स न वस्तुतत्त्ववेदी ।

The latter instance is not very clear but the former plainly says that the author of that view is a commentator on Dhvani, i.e., the *Dhvanyāloka*. What exactly Bhaṭṭa Nāyaka said regarding Tātparya as against Dhvani, we are not able to know. From what we see from the *Avaloka* on the *Daśarūpaka* which

follows the view of Bhāvya-bhāvaka sambandha, we must conclude that Bhāvakatva is only a poetic or a new name based on Bharata's own etymology of the name Bhāva for Tātparya. It is the counterpart of Tātparya of the ordinary utterance in the field of poetic expression. But in criticising Bhaṭṭa Nāyaka, Abhinava seems to say that Bhaṭṭa Nāyaka accepted Rasadhvani and did not hold Rasa to be Vācya.

रसध्वनिस्तु तेनैवात्मतयाङ्गीकृतः । p. 15.

रसस्य च शब्दवाच्यत्वं तेनापि नोपगतमिति व्यङ्ग्यत्वमेव । p. 19.

This, however, is not clear. No doubt, as a staunch advocate of Rasa, Bhaṭṭa Nāyaka emphasised Rasa as Jīvita, the life of poetic expression, as Abhinava remarks on p. 12 of his *Locana*.

"त्र्यंशे काव्ये रसचर्वणा तावत् जीवितभूतेति भवतोऽपि अविवादोऽस्ति ।"

And for this Abhinava quotes the following text from Bhaṭṭa Nāyaka as authority :

काव्ये रसयिता सर्वो न बोद्धा न नियोगभाक् ।

This, Bhaṭṭa Nāyaka evidently said to distinguish poetry from epics from which one takes lessons (Bodha) and from Veda and Śāstra from which one takes injunctions regarding right and wrong conduct. But in Kāvya, one simply enjoys. This verse has to be related to the other oft-quoted lines of Bhaṭṭa Nāyaka 'शब्दप्राधान्यमाश्रित्य' etc., which distinguish in a similar manner poetry from Itihāsa or Ākhyāna and Śāstra. On Dhvani, Bhaṭṭa Nāyaka has this definite statement quoted by Abhinava, but which is, it seems to me, rather misinterpreted to twit him :

ध्वनिर्नामापरो योऽसौ व्यापारो व्यञ्जनात्मकः ।

तस्य सिद्धेऽपि भेदे, स्यात् काव्याङ्गत्वं, न रूपिता ॥

This is granted by Bhaṭṭa Nāyaka in the end, according to the well-known "Tuṣyatu durjana nyāya." Let there be a separate and distinct Vyāpāra called Dhvani ; it is at best an accessary element in poetry, Kāvya-aṁśa or Kāvya-aṅga but not Kāvya-rūpī or Kāvya-ātman as described by Ānanda. The Kāvya-rūpī or Kāvya-ātman is surely Rasa but not Rasadhvani as Abhinava would put it wrongly as Nāyaka's position. To be correct, Nāyaka's Kāvya-ātman is Rasacarvaṇā or Rasabhoga got at, not through Dhvani to demolish which he wrote his treatise, but through Bhāvakatva and Bhojaktva. Bhaṭṭa Nāyaka's attitude towards Dhvani at this stage when he accepts it as one of the elements of poetry is similar to that of Kuntaka who also accepts it as an element in poetry though not as something all in all. To Kuntaka, Dhvani comes under some variety of Vakratā. Says Ruyyaka that Bhaṭṭa Nāyaka accepted Vañjanā vyāpāra as an element in Prauḍhokti, as part of poetic power or Kavivyāpara.

भट्टनायकेन तु व्यङ्ग्यव्यापारस्य प्रौढोक्त्याभ्युपगतस्य काव्यांशत्वं ब्रुवता etc. p. 9.

In the text 'भावनाभाव्य एषोऽपि शृङ्गारादिगणो मतः' Bhaṭṭa Nāyaka clearly states that Rasa is got at not by Dhvani but by Bhāvanā.

BHOJA

The position of Bhoja is one of compromise. He follows both Ānanda and the Tātparyavādins. Bhoja is less of a critical and consistent analytical writer and is always for broad synthesis and ignoring of differences, a peculiarly fortunate position which enables him to follow everybody, to follow both parties at the same time. Bhoja is very well acquainted with the *Dhvanyāloka* of Ānanda and there is no trace in his works of his acquaintance with either work of Abhinava. Evidences of Bhoja's acquaintance with Ānandavardhana's work are available even in the *S.K.Ā.* On p. 628, Chapter V of the *S.K.Ā.* Bhoja quotes four Kārikās from *Uddyota* II of the *Dhvanyāloka.* He says that in certain cases of Guṇas which are inherently fused with Rasas, there is no place for Saṁkara or mixture of Guṇa and Rasa. Here Ānanda's *Dhvanyāloka* II, Kārikās viii—xi on the three Guṇas, Mādhurya, Ojas and Prasāda (pp. 79-82) are quoted and effectively utilised by Bhoja. This point is further explained in the Guṇa section. Similarly on the subject of Rasa and Alaṁkāra, Bhoja utilises three verses of Ānanda from *Uddyota* II, the first Parikara śloka on p. 87, Kārikā xvii on p. 85 and the Parikara śloka on p. 221 in the third Uddyota with change of the last foot.

"रसवन्ति हि वस्तूनि", "रसाक्षिप्ततया" and "रसभावादि—"

How Bhoja utilises these verses of Ānanda is explained in the Alaṁkāra section. These two sets of citations or rather 'unacknowledged appropriations' from Ānanda occur also in the same places in the *Śṛ. Pra.* Chapter XI. Vol. II. pp. 398 & 404-5. In the *Śṛ. Pra.*, in the latter case pertaining to Alaṁkāra, Bhoja quotes another Parikara śloka from the third *Uddoyta* of Ānanda's *Dhvanyāloka* namely, शृङ्गारी चेत् कविः काव्ये etc., (p. 222, *Dhvanyāloka*). In the *S. K. Ā.* this verse is cited and made part of his Kārikās by Bhoja at the very outset in Chapter V. (*S. K. Ā.* p. 474, Śl. 3.) Of course, Bhoja pushes into this verse his own interpretation of Śṛṅgāra as Ahaṁkāra.

If we leave these two or three instances of citation of a few verses of Ānanda, the only other topic on which Bhoja draws upon Ānanda, and that to a very large extent, is Dhvani. We shall now go into the question of Bhoja's attitude towards Dhvani. Dr. S. K. DE says in Vol. II. of his *Sanskrit Poetics* (p. 229) : "It will be convenient in this connection to take up the school of opinion represented by the writer on Poetics in the *Agnipurāṇa* and by *Bhoja,* which stands in many respects apart from the Kasmirian school of Ānandavardhana and which appears to have been entirely untouched by the implications of the Dhvani theory." On p. 261 of the same volume, he says : "The prominence given to Rasa and *the absence of the Dhvani theory in Bhoja,* therefore, need not surprise us." We again find on the same page : "He (Bhoja) even appropriates Kārikās from the *Dhvanyāloka, although he does not accept its theory.*" On the next page (262) Dr. DE says : "His (Bhoja's) huge compilation ...... represents apparently one of the several forms of arranging the teachings (*with*

the exception of ignoring the Dhvani theory).........." These remarks are of course based upon what one can know from Bhoja's *S. K. Ā.* One cannot write like this after seeing Bhoja's *Śr. Pra.* But even in the *S. K. Ā* the concept of Dhvani is not entirely absent. Bhoja accepts Dhvani in the *S. K. Ā.* as well as in the *Śr. Pra.* But he follows Bhāmaha, Daṇḍin and Vāmana in bringing down every item under Alaṁkāra or Guṇa ; under Alaṁkāra ultimately, for Guṇa also is Alaṁkāra. Thus Rasas are called both the Artha Guṇa Kānti (as described by Vāmana) and as Rasavad alaṁkāra or Alaṁkāra of the category named Rasokti. In a similar manner, Dhvani is called by Bhoja the Śabda-guṇa Gāmbhīrya.

ध्वनिमत्ता तु गाम्भीर्यम् *S. K. Ā.* I. 73. p. 55

Just as Rasa is held as Rasavad alaṁkāra because Rasa also is a beautifying factor of expression, so also Dhvani is held by Bhoja as the Guṇa embellishing expression. A Vācyopaskāraka may be a Guṇa or an Alaṁkāra ; if Rasa was an Alaṁkāra to Bhāmaha and Daṇḍin, it was a Guṇa for Vāmana. In a similar manner, Dhvani was a Guṇa to Bhoja. Stopping with this only, we can say that Bhoja's position towards Dhvani is a kind of Antarbhāvavāda, an Antarbhāva in Guṇa and through it in Alaṁkāra.

यद् गुणालंकारव्यतिरिक्तं तच्चारुत्वकारि न भवति । × × × चारुत्वहेतुश्च ध्वनिः । तन्न तद्व्यतिरिक्तः— ।" *Locana* p. 5.

This apart, we can see traces of Dhvani in other places in the *S. K. Ā.* of Bhoja. In the Guṇa section itself we find Dhvani in other Guṇas besides Gāmbhīrya. Bhoja's Artha-guṇa Gati is a case of Dhvani.

गतिरसा स्याद्वगमः योऽर्थादर्थान्तरस्य तु ।

Ratneśvara says on this : तेन सहृदयहृदयङ्गमाद् अर्थात् **कांस्यतालानुस्वानन्यायेन** तादृशमर्थान्तरमवगम्यते सा गतिरिति लक्षणार्थः ।

Ratneśvara says on I. 121

ध्वननव्यापारोन्मेषाच्च गुणत्वलाभः ।

We meet with Dhvani in Bhoja's Śabdālaṁkāras also. Dhvani or the getting of some meaning for which there is no word in the expression, presupposes suppression. The idea of suppression or hiding of the idea is used as a concept called Saṁvṛti which goes to produce many Alaṁkāras. Thus, Bhoja uses Saṁvṛti in his Śabdālaṁkāras, Mudrā, Ukti and Bhaṇiti. (pp. 146 150-1, & 154) All these cases involve Dhvani. Commenting on Bhoja's Śabdālaṁkāra called Kalpanā bhaṇiti, Ratneśvara says :

सेयं भणितिः विधिनिषेधप्रसङ्गे निषेधघटकद्वारा विधिरूपा भवतीत्यास्तां विस्तरः ।

Bhoja himself says this in his comments on the illustrative verse.

" —कल्पनाभणितिः विधिनिषेधे निषेधविधिरूपा ।"

We meet with the suggested idea in Bhoja's Arthālaṁkāra section also. Bhoja's Arthālaṁkāra called Sūkṣma is a case of pure Rasadhvani from Anubhāva. This Sūkṣma Bhāmaha refuses to accept as any Alaṁkāra (II. 86), whereas Daṇḍin calls it, with a vengeance, Uttamabhūṣaṇa, a great

Alaṁkāra. Bhoja takes it with some change from Daṇḍin. Sūkṣma is the conveying of a subtle meaning or idea through the expression of attendant signs. इङ्गिताकारलक्ष्योऽर्थः सौक्ष्म्यात् सूक्ष्म इति स्मृतः II. 260 *K.Ā.* In the second instance given by Daṇḍin, it is a case of Rasadhvani from Anubhāva. The first illustration giving the secret symbol of closing the lotus as suggesting the evening as the appointed hour, is cast off by Bhoja. Bhoja also gives two varieties of Sūkṣma : One, suggestion of Rasa from an Iṅgita or Anubhāva and the other from Ākāra, Sāttvika bhāvas like Romāñca.

तत्र इङ्गितलक्ष्यमभिधीयमानसूक्ष्मं यथा—"तां प्रत्यभिव्यक्तमनोरथानाम्" इति। अत्र स्वयंवरमिलितानां राज्ञां राजपुत्रीं प्रति प्राप्तिलक्षणस्य मनोरथस्य **शृङ्गारचेष्टात्मकेन** इङ्गितेन व्यङ्ग्यत्वात् अयमिङ्गितलक्ष्यः अभिधीयमानः सूक्ष्मभेदः। p. 285 *S. K. Ā.*

Bhoja recognises another kind of two classes of Sūkṣma, the expressed and the suggested, Abhidhīyamāna and Pratīyamāna.

वाच्यः प्रतीयमानश्च सूक्ष्मोऽत्र द्विविधो मतः। III. 22.

The description of an Anubhāva and a Sāttvikabhāva and the suggestion of Rasa through them is called Abhidhīyamāna Sūkṣma ; the Pratīyamāna Sūkṣma is case of Rasadhvani through a Vyabhicārin being described.

व्याहृता प्रतिवचनं न ददाति, रुष्यत्येकैकस्मिन्।
आर्या कार्येण विना, प्रदीप्यमाने नदीकच्छे॥

Commenting on this illustration (p. 286 *S. K. Ā.*) Bhoja explains the latter case. In the third instance of Pratīyamāna-sūkṣma, we have Īrṣyāvipralambha dhvani (p. 287). Bhoja does not seem to hold seriously that Rasa is anything but Pratīyamāna ; he seems to hold it as Abhidhīyamāna also. If he recognises an Abhidhīyamāna variety of Sūkṣma also, it is because he finds the Svaśabda of the emotion in the two illustrative verses :

"तां प्रत्यभिव्यक्तमनोरथानां" and सा यूनि तस्मिन्नभिलाषबन्धं"

Therefore it is that Bhoja says :

"मनोरथस्य अभिधीयमानस्य × × × इङ्गितेन व्यङ्ग्यत्वात्।

2. Anyonyālaṁkāra (III. Pp. 294-5) is described by Bhoja as having three varieties, Vācya, Pratīyamāna and Ubhaya. In the illustration for the Pratīyamāna anyonya, the well known Gāthā of a traveller drinking water with fingers widely opened and the girl pouring him water slower and slower, and thinner and thinner, Bhoja says that their mutual (Anyonya) love (Anurāga) is suggested (Pratīyamāna).

3. A case of Alaṁkāra-dhvani is found in the Arthālaṁkāra section. P. 305. *S. K. Ā.* Bhoja speaks under Vyatireka, of Pratīyamāna Sādṛśya.

4. Finally, in his comments on Sambhavālaṁkāra, Bhoja refutes the older conception of Sambhava which clearly shows Bhoja's disapproval of the Anumāna theory of Rasa-realisation. This is not exactly a point showing Bhoja's acceptance of Rasadhvani but is given here as a point that is

bound to be of interest in connection with the question of Dhvani and Rasadhvani. Bhoja says on p. 294 III. *S. K. Ā* .

अत्र यथा खार्यां द्रोणः, शते पञ्चाशत् इति **नियमः**, नैवं विप्रलम्भे अलकानामकल्पनम्, अनञ्जनम् अक्ष्णोः, मधुनो वा प्रत्यादेशः, सुहृदुदन्तलाभारम्भे वा नयनस्पन्दनानि; **संभाव्यन्ते** च प्रभूतकारण (णा) लोकादित्येष विधिरूप एव सम्भवः।"

He says that the Sambhava of Droṇa in Khāri, of 50 in 100 is nothing but Anumāna, सोऽनुमानात् न भिद्यते। *S. K. Ā.* III. 26. He does not accept that between Rasa, here Vipralambha, and its Vyabhicārins and Anubhāvas there is any Niyama or Vyāpti. There is only probability. This is the chief argument of the Dhvani-theorists against the Anumāna or the Liṅgaliṅgi-bhāva vāda. Says Vidyānātha (p. 41, Bālamamoramā Edn. *Pratāparudrīya*) :

"न च अर्थशक्तिमूले व्यञ्जने अनुमानशङ्का। व्यङ्ग्यव्यञ्जकयोः अविनाभावाभावात्। नम्राननत्वादिकार्यस्य अनेककारणकत्वात्।"

5. Upamā is given as Abhidhīyamāna and Pratīyamāna.

The above points related to Dhvani in the Alaṁkāra section in the *S. K. Ā.* are found repeated, though without the comments, in the *Śṛ. Pra.* also. Besides, in the 22nd chapter of the *Śṛ. Pra.* (Vol. III. pp. 368-9) Bhoja classifies Anurāga into 24 varieties, two of which form a distinction into Abhidhīyamāna and Pratīyamāna.

These odd contacts with Dhvani apart, Bhoja completely accepts Dhvani as the greatest Vyāpāra ruling in the realm of poetry and embodies much of Ānanda's text in his own treatment of Dhvani in the *Śṛ. Pra.*, as we shall see presently.

We meet with Dhvani for the first time at the end of chapter VI in the *Śṛ. Pra.* Bhoja has explained 'Artha' as 'superimposition' (Adhyāsa) or 'transfiguration' (Vivarta) of the Śabda Brahman due to Avidyopādhi. This, it is pointed out, may apply to the meaning which is primarily associated with Śabda, viz., the Abhidhīyamāna Artha ; and Bhoja adds, there is another kind of Artha also called the Pratīyamāna. How is it related to the Śabda Brahman ? Is it also explainable by Adhyāsa and Vivarta ?

Bhoja accepts the existence of the 'implied', the Pratīyamāna Artha. He quotes Ānandavardhana's verse on it प्रतीयमानं पुनरन्यदेव etc. (*Dhvanyāloka* I. 4.) It is also accepted here by Bhoja that the Pratīyamāna appears after the appearance of the Vākyārtha,—वाक्यार्थभावनोत्तरकालमवगतेः. This Pratīyamāna is another 'state', Avasthāntara, of Śabda, a Vipariṇāma of the Śabda Brahman. This theory of Vipariṇāma or transformation is adopted by Bhoja, and Adhyāsa and Vivarta are cast off. Vipariṇāma, he says, explains both the Abhidhīyamāna and the Pratīyamāna. The Pratīyamāna is, as much as the Abhidhīyamāna, a Vyāpāra of the Śabda and this, Bhoja says, is a subject which he will speak of at length in a further section.

Further, Bhoja briefly indicates here the nature of this variety of Artha called Pratīyamāna. He gives an illustrative verse प्राप्तश्रीरेष कस्मात् etc.

(quoted in the *Dhvanyāloka* on p. 109) and explains the full purport of this eulogy on a king. The actual meanings of the words form the expressed sense, the Abhidhīyamāna ; the conceiving of the king as an Avatāra of Viṣṇu is *implied* in the verse and this is Pratīyamāna ; there is a further meaning also *suggested*, that this king-Avatāra of Viṣṇu is superior to the other Avatāras ; this forms the final Tātparya and it is called Dhvani in the realm of poetry.

As promised at the end of Chapter VI, Bhoja takes up Dhvani in Chapter VII. It has been explained in the section on Sāhitya that Bhoja has schemed out a system of poetics under the concept Sāhitya which consists of three departments of relations between Śabda and Artha. The first two departments cover grammatical relations, Vṛtti, Vivakṣā, Tātparya and Pravibhāga ; Vyapekṣā, Sāmarthya, Anvaya, and Ekārthībhāva. Vṛtti covers Abhidhā, Lakṣaṇā and Gauṇī ; and other significative capacities known to us as Tātparya and Vyañjanā, we find constituted into a separate category, the third in the first set called Tātparya. Strictly speaking Vṛtti and Tātparya should not have been given as two separate classes ; all Śaktis, Abhidhā, Lakṣaṇā, Gauṇī, Tātparya and Dhvani, must have been considered together. Bhoja, however, treats of Tātparya and Dhvani separately, because Abhidhā, Lakṣaṇā and Gauṇī are taken as Padaśaktis and under Tātparya, Bhoja investigates the Vākya-artha.

Bhoja's acquaintance with the *Dhvanyāloka* is amply proved in this section of his work. Earlier, we saw, Bhoja quoted Ānanda I. 4. प्रतीयमानं पुनरन्यदेव etc., and accepted the suggested idea also and explained it as appearing after the Vākyārtha. In this section on Tātparya and Dhvani proper, Bhoja, as can be seen by a perusal of the text appended herewith, borrows freely from Ānanda. Ānanda I. 13., the definition of Dhvani, the varieties of Pratīyamānārtha which Ānanda shows as samples in the beginning to prove the existence of a sense separate and different from the expressed one (pp. 16-23 *Dhva. Ā.*), some of the verses given by Ānanda here as illustrations and a few other ideas found in the *Dhva. Ā.* are found here in Bhoja's text on Dhvani. Though Dhvani is accepted by Bhoja, Ānanda is not completely followed by him ; Bhoja borrows, adjusts and adapts Ānanda's Dhvani. He reconciles Ānanda to the Tātparyavādin, makes the equation that Tātparya is identical with Dhvani.

Whatever sense is intended to be conveyed by words form their purport, Tātparya. This purport or Tātparya is of wide extent and of more than one kind. It may be expressed, '*implied*' or '*suggested*',—Abhidhīyamāna, Pratīyamāna and Dhvanirūpa. The expressed or Abhidhīyamāna sense is the Vākyārtha, the meaning of a sentence got at by Ākāṅkṣā, Sannidhi etc., after the separate words have delivered their individual meanings through one or the other or one or more of the three Śabda śaktis or significative capacities of words called Abhidhā, Lakṣaṇā and Gauṇī. In the sentence—गौः गच्छति—, "the cow goes" is the Abhidhīyamāna vākyārtha.

There are cases of other kinds of sentences which, when the expressed sense alone is taken into consideration, mean nothing or tend to mean more. The expressed sense is in one case displaced by an implied sense and in the other, supplemented by a further and implied sense. The conditions which manifest or aid the manifestation of this additional sense, both in cases of incompatibility of the expressed and compatibility of the expressed, are such as the meaning, the context, propriety etc. If a father says to his son who is about to go to an enemy's house for dinner, "Well, eat poison", the mere expression itself or its expressed sense which is an injunction (Vidhi) to eat poison obviously means little and naturally drives us to explore the context and set our mind at rest by finding out the meaning that the father's real intention is not that his son should die by eating poison but that he should realise that it is better to eat poison and die than dine at such a person's house, that, in short, the son should not go to dine there. This is a case of the primary sense being incompatible and hence calling forth some other implied meaning. Similarly, a primary compatible meaning may be attended by the rise of another wave of meaning. Both the cases are called Pratīyamāna.

If, after the appearance of the expressed sense, either Śabda or Artha, completely subordinating itself gives rise to another sense, it is said that, in those cases, Śadba and Artha *suggest* another sense. If an Artha or one sense itself suggests another, the suggesting Artha is subordinate and the suggested Artha shines forth as the chief idea. This is not universal ; for this rise of a suggested sense can be likened to two phenomena,—*resonance*, Anunāda and *echo*, Pratidhvani ; it is only such metals as bronze which, when struck, give rise to ripples of resonance and it is only a few spots like caves where one's voice is echoed. This Dhvani or the suggested idea appears after the rise of not only the expressed sense but also of the implied or Pratīyamāna sense. As for instance, when it is said, "She winks"—निमिषत्येषा—one gets the primary meaning first that she winks ; the twinkling of the eye is the Abhidhīyamāna sense. We also come to know from the winking of eyes that the woman is not a celestial damsel who has no closing of the eye, but only a mortal being. This first extra-meaning is Pratīyamāna. There is yet further significance possible in the small expression. The winking raises the vision of a pair of exquisitely sparkling eyes whose beauty excites emotion. This last sense, namely, the beauty of her eyes is said to be the *suggested* sense, Dhvani.

The expressed sense, on analysis, shows itself to be one of the four kinds, an injunction, a prohibition, a case of both or a case of neither.

The Pratīyamāna is entirely different from the expressed. It is of various kinds. If the expressed is an injunction, it may be that the Pratīyamāna is a prohibition. That is, though to all appearance an expression may contain in its words only an injunction, its real purport may be its opposite, prohibition. Bhoja points out, illustrates and explains some varieties.

They are :

1, 2 : Prohibition from Injunction and vice versa.

विधौ निषेधः and निषेधे विधिः

3. A further Injunction from an Injunction : विधौ विध्यन्तरम्

4. „ Prohibition „ a Prohibition : निषेधे निषेधान्तरम्

5. Another Injunction from both Injunction and Prohibition :

विधिनिषेधयोर्विध्यन्तरम्

6. " Prohibition " " " "

विधिनिषेधयोर्निषेधान्तरम्

7. An Injunction from a case of neither Injunction nor Prohibition :

अविधिनिषेधे विधिः

8. A Prohibition from a case of neither Injunction nor Prohibition :

अविधिनिषेधे निषेधः

9. Neither Injunction nor Prohibition from an Injunction : विधावनुभयम्

10. " " " Prohibition : निषेधेऽनुभयम्

11. Neither Injunction nor Prohibition from a case of both Injunction and Prohibition : विधिनिषेधे अनुभयम्

12. Neither Injunction nor Prohibition from a case of neither Injunction nor Prohibition : अविधिनिषेधे अनुभयम्.

This forms an amplification of what is found in the *Dhvanyāloka* I. pp. 16-23. Ānanda has only indicated the nature of the suggested sense as being totally different from the expressed by a few examples : विधौ निषेधः, निषेधे विधिः विधावनुभयम्, निषेधेऽनुभयम् and one case of general difference, वाच्याद्विभिन्नविषयः and he concludes अन्ये चैवंविधाः प्रकाराः वाच्याद्विभेदिनः प्रतीयमानभेदाः संभवन्ति। तेषां दिङ्मात्रमेतत् प्रदर्शितम्। p. 23. These are taken by Bhoja as also most of the illustrative Gāthās given here by Ānanda, and similar varieties are elaborated. A few of the other illustrative Gāthās in Bhoja are also taken from other sections of the *Dhvanyāloka* itself, *Uddyotas* II and III.

Dhvani, Bhoja has said, is what appears after the Abhidhīyamāna and the Pratīyamāna. It is not clearly understandable why Bhoja separated the Pratīyamāna and the Dhvanyamāna. In Ānanda, there is no such difference. Pratīti, Avagama, Dhvani, all mean the same thing in the *Dhvanyāloka*. When everyone was denying the very existence of Dhvani, Ānanda tried to prove its existence step by step. He first started by stating that Artha in Kāvya which Sahṛdayas relish is of two kinds, the expressed and the implied or suggested, Vācya and Pratīyamāna (I. 2). Just as the various limbs of the beautiful woman or the body of that woman itself is one thing and besides that there is something hanging over her called Lāvaṇya, so also there is in poetry something which is totally different from the expressed and the obvious,

the Vācya. This is borne out by experience. This something in poetry is also experienced as being separate and altogether different from the Vācya, the expressed. If in a set of instances it can be shown to exist in this manner, separately and different from the expressed, the first stage is crossed and the opponents must accept that a separate non-expressed sense is a fact. For this purpose, Ānanda avoids the name of Dhvani which he wants to give to that suggested sense and the process of its realisation, and generally introduces his critics and readers to the other unexpressed sense. He accordingly gives five instances of such unexpressed sense, regarding Vastu (Vastudhvani). This Bhoja seems to take by itself and as separate from Dhvani, which according to him is the third kind of Tātparya, appearing after and through the second, named the Pratīyamāna. The Pratīyamāna is defined by him as the extra-meaning immediate to the Abhidhīyamāna. Proper emphasis on the condition "उपसर्जनीकृतस्वार्थ" in a case of Dhvani from Śabda or Artha or both is not laid by Bhoja and there is, as a matter of fact, no critical and deep or intense study and exposition of Dhvani in Bhoja's work. After the release of the mere expressed Vākyārtha from a Vākya, the sense, in many cases, goes on revealing more and more. The first revealed ideas which are not directly expressed by so many words in the sentence is the Pratīyamāna ; the next or subsequent or final revelations constitute Dhvani. If we examine Bhoja's explanations of his own illustrations of the several varieties of Dhvani, we shall see that, in each and every case, Dhvani passes through Pratīti or the Pratīyamāna Artha, and the suggested, Dhvanyamāna, always arises at the back of or through the Pratīyamāna. " एतत् प्रत्याययन् इदं ध्वनति " is the phraseology in all cases. We can say that the two do not differ except in the fact that the Pratīyamāna is the first risen Dhvani and Dhvani itself is subsequent Dhvani. Almost all the Gāthās given as illustrations for the varieties of the Pratīyamāna are taken up in the Dhvani section and the suggested idea or Dhvani is pointed out in all of them. As regards these, Bhoja says that the Dhvani is the suggestion of how clever the lover or the lady or her friend is, how much one loves the lady and so on. In the verse शिखरिणि क्व नु नाम etc., all non-expressed implied ideas are called Pratīyamāna and as for the suggestion or Dhvani, Bhoja says it is the *love* of the man for the lady described in that verse. In the Gāthās भम धम्मिअ etc., Bhoja assigns all implied *ideas*, Arthas or Vastus to the class of Pratīyamāna and gives the Vaidagdhya of the Nāyikā or her Ceṭī as the suggested, Dhvani.

नयवत्या वैदग्ध्यं ध्वनति । प्रार्थनावैदग्ध्यं ध्वनति । स्खलितगोपनेषु सखीगोपनेषु सखीवैदग्ध्यं ध्वनति। वर्णनीयायाः चारुत्वोत्कर्षप्रतीतिं ध्वनति । वर्णनीयाया : स्वानुरागं प्रकाशयति । and so on. Thus, the first risen suggestion is Pratīyamāna ; it is of the nature of *Vastu-dhavni* only, to adopt here Ānanda's phraseology and classification. The subsequent or final suggested idea is described as Dhvani proper. It is *mostly* of the nature of Bhāva, that is, Sthāyin like Anurāga or Rati as in the case of शिखरिणि क्व नु नाम etc. which forms the Rasādi dhvani of Ānanda or Anubhāvas etc., like Vaidagdhya, Rūpotkarṣa (Uddīpana vibhāva) and the like, which are Guṇas of the Nāyaka and Nāyikā, and similar things which

however come more and more under the category of Vastudhvani. If however Bhoja had really persued such distinction or made some such clear classification that Vastu-Alaṁkāra Dhvanis form the Pratīyamāna and that Rasabhāva dhvani is the Paramatātparya and Dhvani, it would have been interesting. Or, if he had emphasised 'Upasarjanīkṛtasvārthatva' in the definition of Dhvani, he could have separated the Pratīyamāna as Guṇībhūtavyaṅgya or cases of Alaṁkaras where Dhvani is not pronounced. As different from this, he could have given Dhvani as cases where it dominates over the subordinated Vācya. He must then have defined and illustrated both differently. As it is, we must say that Bhoja has not made out any point to distinguish the Pratīyamāna and Dhvani. A distinction into Vastu-Alaṁkāra dhvanis and Rasādidhvani, Bhoja did not hit upon at all ; he found the Paramatātparya to be of the form of Vastu also and so he vaguely left the question, leaving it to us to define his position systematically. Hemacandra who reproduces the text of the *Śṛ. Pra.* on the varieties of the Pratīyamāna considers the whole text as referring to what Ānanda distinguishes as Vastudhvani. See Hemacandra, *Kāvyānuśāsana* pp. 26-34.

At best, we can say from Bhoja's text only this much that the Pratīyamāna is 'Avāntara-gamyamāna artha' or 'Abhidhīyamāna-avyavahitadhvani' and Dhvani is 'Paramatātaparya.'

For all practical purposes, we must ignore this vague distinction into Pratīymāna and Dhvani. Tātparya must be described as having only two kinds, the expressed and the non-expressed or the extra-sense that is implied or suggested. It would have been enough if Bhoja had given Tātparya as being two-fold, Abhidhīyamāna and Pratīyamāna otherwise called Dhvanyamāna. While explaining the relation of the non-expressed, Anabhidhīyamāna or Abhidhīyamāna-atirikta, with the Śabda Brahman as one of Vipariṇāma, Bhoja mentions only the Pratīyamāna, though immediately, he cites a verse and points out in it a set of implied ideas, the former part of which he calls Pratīyamāna and the latter part Tātparya or Dhvani.

WHAT IS BHOJA'S TĀTPARYA ?

The Tātparya śakti refuted by Ānanda is the Mīmāṁsaka's. Upholding it, Dhanika says that it is not necessary to recognise a new function called Dhvani. Bhoja follows in the gap between the two and greets both with both his hands. He accepts Ānanda's Dhvani and his adversaries' Tātparya. Tātparya is used by Bhoja in two meanings, one bigger and another a more restricted one. While he speaks of Tātparya as one of the four Kevala-śabda sambandha-śaktis (Vṛtti, Vivakṣā, Tātparya and Pravibhāga), he uses Tātparya in the larger sense. Under it comes the Abhidhīyamāna Vākyārtha which Ānanda urges must be the proper meaning of Tātparya. But Bhoja brings under it Ānanda's Dhvani, as Dhanika and other earlier critics of Ānanda urged. The Abhidhīyamāna is not called exactly Tātparya. A special Śakti like that is not called forth by Bhoja for the primary import of a sentence, as by the Mimāṁsakas. The primary sense of a

sentence he says, is got at by Ākāṅkṣā, Sannidhi, Yogyatā etc., when the words themselves deliver the meaning of each through Abhidhā, Lakṣaṇā or Gauṇī Śakti. Or, as Kumārasvāmin puts it, the very sentence in proper grammatical build gives its Vākyārtha by its own inherent nature. "तर्ह्यत्र संसर्गरूपो वाक्यार्थः कथं प्रतीयत इति चेत् तार्किकाणामिव वाक्यमहिम्ना, न पुनः तात्पर्येण मीमांसकानमिवेति ब्रूमः। अत एव ते वर्णयन्ति आकाङ्क्षादिमत्वे सति पदानां पदार्थानां वा समन्वयशक्तिः वाक्यम् तद्बलायातो वाक्यार्थः।" Pp. 32-33. *Pratāparudrīya Vyākhyā.* Bālamanoramā Edn. Therefore, regarding Abhidhīyamāna, Bhoja must be said to follow the Tārkikas. Tātparya is the general name for his Abhidhīyamāna as well as other kinds of non-expressed meanings. It is the name of the Abhidhīyamāna as well as of the Pratīyamāna and the Dhvanyamāna Arthas. The two, the Pratīyamāna and Dhvanirūpa, can however be clubbed together and Bhoja can, after ascribing the primary Vākyārtha to the power of the Vākya itself (Vākyamahimā), reserve the name Tātparya to the suggested. As a matter of fact, in certain passages he has made such a reservation that Tātparya is Dhvani. In the oft-referred-to discussion of Dhvani at the end of chapter VI of the *Śr. Pra.*, Bhoja gives the Abhidhīyamāna-meanings of the verse and reserves the name Tātparya for the third sense, which he says is called Tātparya in the world of ordinary expression but goes by the name of Dhvani in the world of poetry.

(1)"—तात्पर्यम्, यस्य काव्येषु ध्वनिरिति प्रसिद्धिः।"

(2) On p. 44 (Vol. II) Bhoja says : "अभिधीयमानम्, प्रतीयमानम्, तात्पर्यं (ध्वनिः) च—।"

Dhanika's view and the view refuted by Ānanda is the extension of the Mīmāṁsaka Tātparya to cover Dhvani also. Bhoja cannot be said to reject this also. It is really a great task to find out whether Bhoja rejects any view. He goes on piecing together all views. Ānanda would agree with Bhoja if the latter could confine Tātparya to the Abhidhīyamāna and leave the Pratīyamāna and Dhvani as being above the Tātparya and as being Dhvani. Dhanika would agree with Bhoja if the latter calls Abhidhīyamāna Vākyārtha the Tātparya and also the Pratīyamāna and the Dhanyamāna as Vākyārtha and Tātparya. Bhoja does so ; all the amount of thought directly and indirectly expressed by a sentence is held as Tātparya by Bhoja, according to the Tātparyavādins ; but here Bhoja votes for an analysis of the mass of ideas expressed directly and indirectly and labelling each variety. At this stage, he says that beyond the Vākyārtha got at by the power of the Vākya itself through Ākāṅkṣā etc., there is a class of ideas got at by suggestion ; and Dhvani is here accepted. He even goes so far as to restrict the name Tātparya to the suggested, that is, to Dhvani, within which we can include his Pratīyamāna also. Therefore, Bhoja's position is a compromise and at a latter stage, it deserts Dhanika and others to follow Ānanda and makes Tātparya a name for Dhvani. A clearer position is held by Vidyānātha who says that there are only three capacities, Abhidhā, Lakṣaṇā and Dhvani ; and Dhvani itself is Tātparya.

"तात्पर्यार्थोऽपि व्यङ्ग्यार्थ एव, न पुनः पृथग्भूतः । अभिधालक्षणाव्यञ्जनाख्याः तिस्रः शब्द-वृत्तयः ।"

Kumārasvāmin explains :

"ननु चतुर्थे तात्पर्यार्थे जाग्रति कथमर्थत्रैविध्योक्तिः, इत्याशङ्क्य तस्य तृतीयेऽन्तर्भाव इत्याह—तात्पर्यार्थ इति । अत्र वक्तृबुद्धिसन्निधापितः वाक्यावगम्यः वाक्यार्थः रसादिरूपः तच्छब्देनोच्यते । तस्मिन् पराः तत्पराः तदासक्ताः, तद्विषया इत्यर्थः । तेषां भावः तात्पर्यम् । ननु अभिहितानां पदार्थानां अर्थाभिधायिनां वा पदानां विशिष्टार्थप्रत्यायनशक्तिः तात्पर्यमिति मतभेदेन मीमांसकाः वर्णयन्ति । अतस्तन्मते देवदत्त गामानयेत्यादौ देवदत्तकर्तृकदण्डकरणकगोकर्मकानयनरूपः विशिष्टार्थ एव व्यङ्ग्यत्वविधुरः तात्पर्यादवगतत्वात् तात्पर्यार्थ इत्युच्यते; कथमस्य व्यङ्ग्येऽन्तर्भावः इति चेत्, सत्यम् । न हि तावन्मात्रे कविसंरम्भविश्रान्तिः । काव्यशब्दानामन्वयव्यतिरेकाभ्यां प्रवृत्तिनिवृत्तिविषयभूतस्य प्रधानस्य प्रयोजनान्तरस्य असंभवात् । किन्तु तदर्थन्यक्कारेण प्रतीयमाने सामाजिकानन्दास्वादफले रसादावर्थान्तरे । अतस्स एव तात्पर्यार्थः । तत्प्रत्यायकपदार्थशक्तिरेव तात्पर्यं कविसमये । × × × अतो × ×व्यञ्जनस्यैवेदं नामान्तरकरणमिति ×।"P. 32.

Bālamanoramā Edn.

तस्माद् व्यञ्जनापरपर्यायमेव तात्पर्यं कविभिरङ्गीकृतम्, नान्यदिति सिद्धम् ।

अत एवोक्तं **भावप्रकाशे**—

अतो ध्वन्याख्यतात्पर्यगम्यमानत्वतः स्वतः ।
काव्ये रसालंक्रियादिः वाक्यार्थो भवति स्फुटम् ॥ (p. 150. Gaek. Edn.)

उक्तं च **ध्वन्याचार्यैः** "यत्त्वभिप्रायविशेषरूपं व्यङ्ग्यं शब्दार्थाभ्यां प्रकाश्यते तद्भवति विवक्षितं तात्पर्येण प्रकाश्यमानम्" इति । (*Dhvanyāloka*. III. P. 199) *Ibid.* P. 33 Balamanoramā Edn.

Vidyānātha and Kumārasvāmin clearly identify Tātparya and Dhvani. This Tātparya does not mean that of Mīmāṁsakas but is only another name for Dhvani. A general sense of 'Tatparatva' i.e., Rasādiparatva is put on Tātparya by Kumārasvāmin and such a general usage of Tatparatva is met with in the *Dhvanyāloka*.

तत्परावेव शब्दार्थौ यत्र व्यङ्ग्यं प्रति स्थितौ ।

At the end of *Uddyota* I., Ānanda says :

"—**तात्पर्येण** प्रकाशनं यत्र व्यङ्ग्यप्राधान्ये स ध्वनिः।"

and Abhinava explains this Tātparya as the final and chief purport :

तात्पर्येण विश्रान्तिधामतया । प्रयोजनत्वेनेति यावत् ।

and more similar instances are available in the text of the *Dhvanyāloka*. Ānanda will not have any objection to such an interpretation of Tātparya, enabling it to become a synonym of Dhvani. Kumārasvāmin quotes from the third Uddyota of Ānanda the concluding part of Ānanda's arguments showing how the Mīmāṁsakas also, if they want to explain the difference between Pauruṣeya and Apauruṣeya Śabda, must accept Dhvani or Vyañjanā. (P. 199.)

Both the sections on Dhvani in the 6th and 7th chapters of the *Śr. Pra.* close with the following verses :

तात्पर्यमेव वचसि ध्वनिरेव काव्ये
सौभाग्यमेव गुणसंपदि वल्लभस्य ।
लावण्यमेव वपुषि स्वदतेऽङ्गनायाः
शृङ्गार एव हृदि मानवतो जनस्य ॥

and

यदभिप्रायसर्वस्वं वक्तुर्वाक्यात् प्रतीयते ।
तात्पर्यं अर्थधर्मस्तत् शब्दधर्मः पुनर्ध्वनिः ॥
सौभाग्यमिव तात्पर्यम् आन्तरो गुण इष्यते ।
वाग्देवताया लावण्यमिव बाह्यस्तयोर्ध्वनिः ॥
अदूरविप्रकर्षात्तु द्वयेन द्वयमुच्यते ।
यथा सुरभिवैशाखौ मधुमाधवसंज्ञया ॥

Bhoja : *Śr. Pra.* Chapters VI and VII.

In ordinary speech and writing, the purport is called Tātparya ; but the purport in poetic expression is called Dhvani. And what is the difference in the nature of the ordinary utterance and the poetic utterance, that purports of the two must be called by two different names, Tātparya and Dhvani ? Ordinary talk and writing is " Avakra ", not beautiful ; poetic expression " Vakra," beautiful.

यदवक्रं वचः शास्त्रे लोके च वच एव तत् ।
वक्रं यदर्थवादादौ तस्य काव्यमिति स्मृतिः ॥

Therefore, a more graceful name for Tātparya is Dhvani; this is the idea we get from the two verses of Bhoja. तात्पर्यमेव वचसि etc. and यदवक्रं etc. But suddenly he turns the statement the other way and says that the Abhiprāya, the entire intended idea, is a quality of Artha. That is, Tātparya is Artha dharma ; Dhvani on the other hand is Śabda dharma. What does Bhoja mean by this ? Does he mean that Dhvani is the name of the Vyañjakaśabda and that Tātparya is the name of the Vyaṅgyātha ? That Dhvani is the Vyañjanā śabdavyāpāra and Tātparya is its result ? Or, does he mean that Śabdadhvani is Dhvani and Arthadhvani is Tātparya ? The last is clearly impossible ; for, he speaks of Dhvani as pertaining to both Śadba and Artha. Again there is more poetry than any scientific analysis, when Bhoja says that Tātparya is internal, is the Saubhāgya of Vāk or speech, and Dhvani is external, the Lāvaṇya of Vāk. Another attempt, Bhoja makes to clarify the issue ; he says in conclusion that you can call either by either name ; they are identical ; just as the months of Caitra and Vaiśākha, so called from an astronomical point of view, are called Madhu and Mādhava from another point of view, by two other names, so also the purport of an expression can be called Tātparya or Dhvani. To sum up :

1. Bhoja accepts Ānanda's Dhvani.

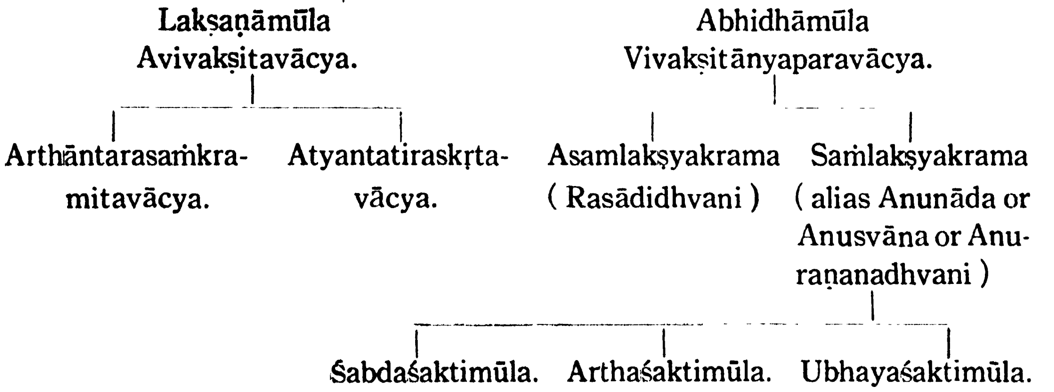
2. He first calls it a department of Tātparya, but finally says that the two are identical. In the latter stage, Tātparya does not include Abhidhīyamāna vākyārtha but is a name of the Pratīyamāna and the Dhvanyamāna Arthas.

3. Bhoja makes an artificial division of the suggested element into Pratīyamāna and the Dhvanirūpa, which is unnecessary.

4. The distinction into Dhvani of Alaṁkāra, Vastu and Rasādi found in Ānanda is absent in Bhoja.

5. " Upasarjanīkṛtasvārthatva " is mentioned by Bhoja as part of the definition of Dhvani but its implications are not realised and worked out. " Dhvanikāvya where Dhvani is predominant, Guṇībhūtavyaṅgya and Citrakāvya or Avyaṅgya " is the other classification of Ānanda, missed in Bhoja.

Analysis of the concept of Dhvani itself and the classification of Dhvani is not made by Bhoja to such an extent as is seen in Ānanda. Later writers have worked out the possible varieties of Dhvani to 1326. (See Vidyānātha, p. 55. Bālamanoramā Edn.) But the chief varieties indicated by Ānanda are :



Dhvani is first of all classifiable according as it is a case of suggestion from Śabda or Artha ; for, one of the reasons, as Ānanda says, why Dhvani is not Vācakatvavyāpāra is that Vācakatva is a pure Śabdavyāpāra while both Śabda and Artha display power of suggestion.

इतश्च वाचकत्वाद् व्यञ्जकत्वस्य अन्यत्वम्, यद् वाचकत्वं शब्दैकाश्रयम्, इतरत्तु शब्दाश्रयम्, अर्थाश्रयम् च । शब्दार्थयोः द्वयोरपि व्यञ्जकत्वस्य प्रतिपादितत्वात् । P. 191. III. *Dhva. Ā.*

It is from this point of view that Ānanda classifies Saṁlakṣyakrama-vyaṅgya which resembles resonance, Anusvāna or Anuraṇa or Anunāda, into Śabdaśaktimūla and Arthaśaktimūla.

क्रमेण प्रतिभात्यात्मा योऽस्यानुस्वानसन्निभः ।
शब्दार्थशक्तिमूलत्वात् सोऽपि द्वेधा व्यवस्थितः ॥ Dhva. Ā. II. 21.

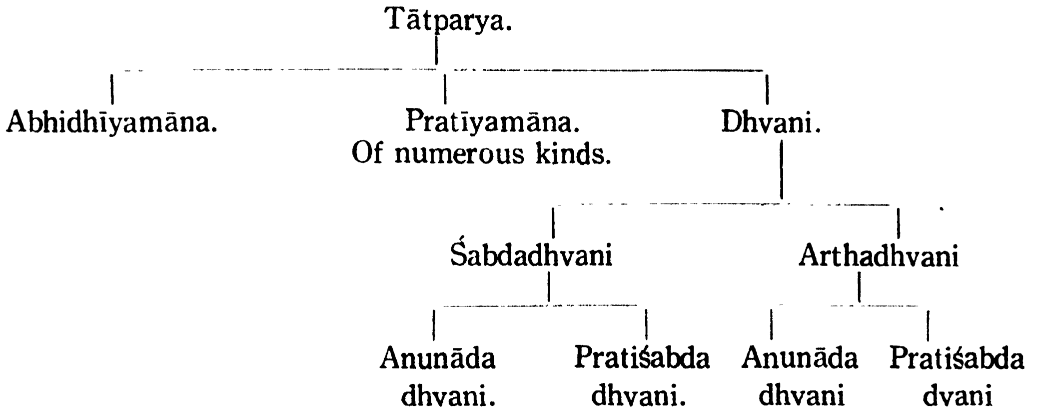
Similarly, Avivakṣitavācya or the Lakṣaṇāmūladhvani and the Vivakṣitānyaparavācya or the Abhidhāmūladhvani are explained by Abhinava from the point of Śabda and Artha. He says that in the former, there is more of Śabdadhvani ; and the latter, more of Arthadhvani.

"अत एव अर्थोऽत्र प्राधान्येन व्यञ्जकः, पूर्वत्र शब्दः । शब्दोऽत्र ('सुवर्णपुष्पाम्' इत्यादौ अविवक्षितवाच्ये) प्रधानतया व्यञ्जकः, अर्थस्तु तत्सहकारितया— ।" P. 49. *Locana.*
In the Asaṁlakṣyakramavyaṅgya variety of Vivakṣitānyaparavācya, there is the least scope for Śabdadhvani.

Bhoja gives a simple classification of Dhvani. He has two kinds of classification. One is from the above-noted point of view of the suggesting element, the Vyañjaka śabda or the Vyañjaka artha. See Ratneśvara also on ध्वनिमत्ता तु गाम्भीर्यम् in *S. K. Ā.* I. p. 55.

"ध्वननं ध्वनिर्व्यञ्जनात्मा व्यापारः । स द्विविधः—शब्दध्वनिः, अर्थध्वनिश्च । × × ×
तस्मात् शब्दाश्रितं ध्वननं शब्दध्वनिः, अर्थाश्रितं च अर्थध्वनिः इति वक्तव्यम् ।"

The second classification is into Anunāda, a phrase occuring in Ānanda as Anusvāna (II. 21.) as a name of the Saṁlakṣyakrama-vivakṣitānyaparavācya; and Pratiśabdadhvani or echo. This second is a name created by Bhoja himself. Anunādadhvani is explained as Abhidhīyamāna-pratīyamāna-anusyūta, closely fused with the expressed and the implied senses or that case which looks like a continuation of the expressed sense, where the suggested does not stand separate. Pratidhvani is the suggestion of a different idea standing separate, like echo which is a duplicate of our voice. This variety of Pratiśadbadhvani where the suggested idea stands apart—Pṛthagbhūta—is Ānanda's Avivakṣitavācyadhvani.



For illustrations and explanations of these varieties, see extract from the *Śr. Pra.* at the end of this section.

Śāradātanaya summarizes Bhoja's treatment of Sāhitya in his *Bhāvaprakāśa* and tries to present Bhoja's ideas on Dhvani in the light in which he understood them. Chapter VI. pp. 147 (line 17) to 150 (line 14). Tātparya is defined by Śāradātanaya as –वाक्यार्थं प्रति शेषत्वमुच्चारणस्य– and it is divided, as is done by Bhoja into three classes : "स च अभिधेयः, प्रत्याय्यः, ध्वनिरूपः इति त्रिधा ।" It is at this stage of defining the Pratyāyya that Śāradātanaya makes a change. He finds it, as we also found, impossible to distinguish Bhoja's Pratīti and Dhvani, Pratīyamāna and Dhvanyamāna. So he made the distinction that such meaning as is called forth to explain a statement whose obvious

expressed sense is clearly incompatible, Anupapanna, is called Pratīyamāna. The example is "Viṣam bhuṅkṣva." This is partly faithful but not wholly, to Bhoja's text.

यथाभिधीयमानार्थाद् अन्यथानुपपत्तितः ।
प्रतीयमानो वाक्यार्थः यस्स प्रत्याग्य ईरितः ॥
'विषं भुंक्ष्व' इति वाक्यादावेष तादृक् प्रतीयते ॥

Bhoja does not restrict Pratīyamānatātparya to cases of Anyathā-anuapapatti of the Abhidhīyamāna. For, Bhoja expressly says :

"—वाक्यार्थः उपपद्यमानः अनुपपद्यमानो वा—" (P. 32. Vol. II).

though he illustrates only the latter with example "Viṣam bhuṅkṣva." In other respects, Śāradātanaya faithfully summarises the whole text of Bhoja on Dhvani. At the end of this section, Śāradātanaya takes up the question of the difference between Dhvani and Tātparya. He quotes the Kārikās on Dhvani " अप्रतिष्ठमविश्रान्तं " etc. quoted in the *Avaloka* on the *Daśarūpaka* and says that this view is wrong. Dhvani and Tātparya are not separate but are identical. Dhvani or the suggested idea is got at only through the Tātparya Śakti of a sentence. The suggested idea is also part of a speaker's intention and everything coming within the speaker's intention, is Tātparya. There is no rule which lays down that the speaker's intention, beyond a certain stage, ceases to be Tātparya and needs a new name. Here Śāradātanaya quotes Dhanika's Kārikā from his lost *Kāvyanirṇaya* which his *Avaloka* quotes :

एतावतैव विश्रान्तिः तात्पर्यस्येति किं कृतम् ।
यावत्कार्यप्रसारित्वात् तात्पर्यं न तुलाधृतम् ॥

Śāradātanaya does not quote Bhoja's verses on the difference between Tātparya and Dhvani which bring in the similes 'Lāvaṇya' and 'Saubhāgya.' Instead, Śāradātanaya gives a single analogy. He says that Dhvani is a class of Tātparya, an Avāntarabheda, even as Brahmacārin is a kind of Brāhmaṇa, the first Āśramī Brāhmaṇa.

ध्वनितात्पर्ययोर्भेदो ब्राह्मणब्रह्मचारिवत् ।
तदवान्तरभेदो हि प्रायेण पृथगुच्यते ॥
तात्पर्यमेव वचसि ध्वनिरेव काव्ये । etc. from Bhoja's *Śṛ. Pra.*
अतो ध्वन्याख्यतात्पर्यगम्यमानत्वतः स्वतः ।
काव्ये रसालंक्रियादिर्वाक्यार्थो भवति स्फुटम् ॥
एवं त्रिरूपं तात्पर्यं तत्तत्तात्पर्यवेदिभिः ।
वक्तृद्वारा वाक्यधर्म एवेति परिकीर्त्यते ॥ *Bhā. Pra.* P. 150.

Bahurūpamiśra, in his commentary on the *Daśarūpaka* (Mad. Ms. R. 4188 pp. 76-79), follows Śāradātanaya closely and puts in prose Śāradātanaya's summary of Bhoja on Dhvani. He ends thus :

अतः तृतीयकक्षारूपेण ध्वनिनाम्ना तात्पर्येण गम्यमानत्वात् रसालंकारादिः वाक्यार्थः । × × × एवं त्रिप्रकारमपि तात्पर्यं वक्तृद्वारा वाक्यधर्म एवेति ।

Bahurūpamiśra follows also Śāradātanaya's own modification of Bhoja's Pratīyamāna. Śāradādātanaya and, following him, Bahurūpa also, say that Tātparya pertains to the speech through the speaker, Vaktṛdvārā vākya-dharmaḥ, but Kumārasvāmin asserts that it pertains purely to the speaker and not to the speech.

उद्देशो नाम वक्तृधर्मः, न मीमांसकानामिव वाक्यधर्म इति । P. 33.

It is not clear what Bhoja's ideas are on the description of Rasa as Vākyārtha ; we do not find him discussing the subject in the section on Tātparya and Dhvani. But, while describing the varieties of composition, Dṛśya and Śravya Prabandhas, he says that the Nāṭaka and the other nine Rūpakas as well as the Nāṭikā and the Saṭṭaka (on the whole twelve) form Vākyārthābhinaya ; and the rest, twelve Uparūpakas, Śrīgadita etc., form Padārthābhinaya.

वाक्यार्थाभिनयोऽयं प्रकीर्तितो नाटकादिभेदेन ।
द्वादशविध**पदार्थाभिनय**मथ यथास्थितं वक्ष्ये ॥ P. 422. Vol. II. *Śr. Pra.*

This by itself cannot lead us far. In this same chapter (XI) we find Bhoja saying regarding Rasa :

—न हि विभावादयोऽलंकाराः, अपि तु भावरसतदाभासानामलंकाराणामभिनिष्पत्तिहेतव अर्थविशेषाः ।

नन्वेवमपि अर्थगुणत्वात् अमीषामप्यलंकारत्वं प्राप्नोति ? सत्यमेतत्; किन्तु अन्यपरतया त उपादीयमानाः तत्रैव न्यग्भवन्ति; न वाक्यार्थप्रतीतौ पदार्थाः पृथक् स्फुरन्तीति ।
P. 370. Vol. II.

Bhoja states here clearly that Vibhāvas etc., are similar to Padārthas in a Vākyārtha. Rasa, Bhāva and their Ābhāsa form Vākyārtha. While the Padārthas are described, they have no more purpose to serve than the manifestation of the Vākyārtha ; the Vibhāvas etc., do not separately exist by themselves and are not ends in themselves ; their ultimate aim is the manifestation of Rasa. This Padārtha-vākyārtha-nyāya between Vibhāvādi vācya-vācaka and Dhvanyamāna-rasādi emphasises only the fact that Vibhāva etc., are Rasapara. The former are Upāyamātra, the means, for the latter. This will not go against Ānanda ; for, though Padārthas are real, they are not separately realised when we realise the sentence-meaning ; similarly, so quick is our perception of the Rasa from the Vibhāvas etc., that there seem to be no Vibhāvas etc. nor even a process of transition, Krama, from them to Rasa. Says Ānanda :

स्वसामर्थ्यवशेनैव वाक्यार्थं प्रथयन्नपि ।
यथा व्यापारनिष्पत्तौ पदार्थो न विभाव्यते ॥
तद्वत्सचेतसां सोऽर्थः वाच्यार्थविमुखात्मनाम् ।
बुद्धौ तत्त्वार्थदर्शिन्यां झटित्येवावभासते ॥ *Dhva. A.* I. 11-12.

Rasa is therefore Vākyārtha ; and Vibhāva, Anubhāva and Vyabhicārin constitute Padārtha. The Vākyārtha, viz.—Rasa, must naturally be got at through Tātparya, otherwise called Dhvani and, as such, Bhoja contradicts

neither Ānanda nor Dhanika. In Dhanika's *Avaloka* we find a clear mention of Rasa being Vākyārtha, those that manifest it, Vibhāvas etc., being the Padārtha, and the Vākya being the Kāvya.

"तत्र विभावादयः पदार्थस्थानीयाः, तत्संसृष्टो रत्यादिः वाक्यार्थः ; तदेव काव्यवाक्यं यदीयौ ताविमौ पदार्थवाक्यार्थौ ।" *D. R. A.* p. 120.

The dramatic and semi-dramatic compositions described by Bhoja as Vākyārthābhinaya and Padārthābhinaya are so designated perhaps after the manner of such a characterisation of those two by Dhanañjaya and Dhanika. Dhanañjaya says : "दशधैव रसाश्रयम् । अन्यद् भावाश्रयं नृत्यम् । आद्यं (नृत्यं) पदार्थाभिनयः ।" and Dhanika says : "—तथा वाक्यार्थाभिनयात्मकान्नाट्यात् पदार्थाभिनयात्मकमन्यदेव नृत्यम् ।" *D. R. A.* Pp. 2-3.

The major Rūpakas depict Rasa which is like the full Vākyārtha ; so they are called Vākyārthābhinaya. The Uparūpakas depict only Bhāvas and are therefore called Padārthābhinaya.[1]

APPENDIX I.

It was noticed above while surveying the position of Dhanañjaya and Dhanika that the *Avaloka* compares the majority of cases of Kāvya-vākya where the Sthāyin is not expressed to such elliptic sentences as "Dvāram dvāram" where the verb mentioning the action "Pidhehi" is absent but is understood from context etc. The understood action of 'shutting' in the one case and the understood Sthāyin in the other are both Vākyārtha. Thus they come within the scope of Tātparya. (See *D. R.* p. 120).

Bhoja discusses the two concepts of Adhyāhāra and Vākyaśeṣa related to the case of elliptic or incomplete sentences in Chapter IX of the *Śr. Pra.* (Vol. II. pp. 178-184). As an instance of Adhyāhāra, he cites the sentences in which the verbs giving the actions are not expressed, Aśrūyamāṇa kriyas, and sentences in which verbs alone are seen and subjects or objects are not found.

"'द्वारं द्वारं' इत्युक्ते संव्रियतां अपाव्रियतां वेत्यध्याह्रियते । तथा वर्षत्युदेति इत्युक्ते 'देवः, सूर्यः' इति"

Though this understood element is also part of the Vākyārtha, Bhoja says that the understood element is got at by the Pramāṇa of Śrutārthāpatti. For, without that element, the sentence is deficient or unintelligible.

A similar case is Vākyaśeṣa. Bhoja explains it as distinct from Adhyāhāra. Both of them are cases of elliptic expressions, with something left to be understood. But in the former case, we fill up a word, Śabda ; in the latter, an idea, Artha. The sentence is incomplete in the case of Adhyāhāra in respect of words or Śabdas themselves ; but in Vākyaśeṣa the Vākya is complete so far as Śabdas go ; only the sense is yet incomplete,—अर्थः अपरिपूर्णः । Therefore, Bhoja says that Adhyāhāra is Śabdākāṅkṣā nivartaka and Vākyaśeṣa is Arthākāṅṣā nivartaka.

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1. More of this distinction is to be had in the section on Bhoja and Nāṭya Śāstra.

कः पुनरध्याहारवाक्यशेषयोर्विशेषः? शब्दाकांक्षानिवर्तकोऽध्याहारः अर्थाकांक्षानिवर्तकः वाक्यशेष इति। p. 180. Vol. II.

What is Vākyaśeṣa[1]? It is Arthakalpanā, the putting forth of idea to explain an expression, in which that idea is understood but not exactly expressed. The sentence means it certainly but does not actually express it. As for instance, all sentences finally mean either an injunction (Vidhi) or a prohibition (Niṣedha). Even in cases where we do not find express mention of either, we have to imagine and understand them. Thus, when one says on seeing a traveller "आर्यनिवासोऽयं देशः" he means to induce him to make a halt in his place, by praising that place as a fit abode, it being the habitation of noble men. Similarly, to request one to stay and dine, one says "मध्याह्नो वर्तते". If one says "सचोरः पन्थाः" he means to say "don't go that way."

सर्ववाक्यानां विधिनिषेधपर्यवसायित्वात्, साक्षात् तदश्रुतावपि तदुपकल्पनं वाक्यशेषः। तद्यथा–'आर्यनिवासोऽयं देशः' इत्युक्ते इहैव स्थातव्यम्; 'मध्याह्नो वर्तते' इत्युक्ते इहैव भोक्तव्यम्; 'सचोरः पन्थाः' इत्युक्ते न गन्तव्यम्; 'ग्राहास्सरित्यस्यां' इत्युक्ते न स्नातव्यमिति वाक्यशेषो भवति। p. 179. Vol. II.

And this idea filled in to complete the sense is said to be had not by Pratyakṣa, Anumāna, Upamāna or Śabda but by Śrutārthāpatti.

अथैष प्रत्यक्षानुमानोपमानशब्दैः अनुपलभ्यमानः किंप्रमाणविषयस्स्यात्, अध्याहारवत् श्रुतार्थापत्तिप्रमेय इति। P. 180. Vol. II.

The Prābhākara mīmāṁsakas do not accept this Śrutārthāpatti and they do not have Śabda-adhyāhāra at all. They accept that there are cases of Arthakalpanā but that Arthakalpanā is not through Adhyāhāra or Vākyaśeṣa, operating through Śrutārthāpatti. The whole idea understood in the case of an elliptic expression is expressed by the Abhidhāvyāpāra of the available expression itself. How can these words express also senses which they do not have and for which other words are needed? The Prābhākaras say that the scope of the Abhidhā is extended far enough to embrace the understood sense also. The Abhidhā shoots like an arrow over a wide field. Bhoja replies that this view will not hold good. For the Abhidhāvyāpāra can mean no more than what the words put together mean exactly. Nor can this long-long Abhidhā be the Tātparya-śakti. Says Bhoja:

यच्चोक्तं—कल्प्यमानस्य अर्थस्य अवैदिकत्वं मा भूदिति श्रूयमाणस्य शब्दस्यैवायमिषोरिव दीर्घदीर्घो व्यापारः इति, तदपि न सम्यक्; तस्य तथाविधार्थप्रत्यायनासामर्थ्यात्। स हि तमर्थं प्रत्याययन् अभिधाशक्त्या वा प्रत्याययेत्, तात्पर्यशक्त्या वा? (न अभिधाशक्त्या), तस्याः पदार्थप्रतिपादनमात्र एव उपक्षीणत्वात्।

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1. The *Arthaśāstra* of Kauṭilya gives Vākyaśeṣa as one of the Tantrayuktis in the last chapter. It is illustrated by a case of Upamā in which the Upamāna is missing, but the Upameya and the Samānadharma—as in "Chinnapakṣa iva"—are present. The Upamāna of 'bird' is understood and this is Vākyaśeṣa.

Vāmana gives the same idea of Vākyaśeṣa as the *Arthaśāstra.*

रीतिर्नामेयमात्मा काव्यस्य। शरीरस्येवेति वाक्यशेषः। I. ii. 6.

There is no Vākyāpurṇatā, incompleteness of the sentence, in these cases.

नापि तात्पर्यशक्त्या । तात्पर्यशक्तिर्हि **प्रतीयमानार्थ**विषया तत्रैव प्रकाशते, यत्र वाक्य-वाक्यार्थयोः परिपूर्णत्वं भवति । यथा 'विषं भुंक्ष्व, मा चास्य गृहे भुङ्क्थाः' इति । अत्र तु परिपूर्णे वाक्ये नार्थः परिपूर्ण इति तात्पर्यशक्तेरवकाशः । 'न हि तां तथाविधां त्वमत्याक्षीः' इत्यादिप्रयोगं विना वाक्यार्थस्य परिपूर्णत्वं भवति ।

× × × × ×

तस्माद् अर्थापत्त्याः पूर्वं शब्द एव प्रत्येतव्यः । तस्मिंश्च प्रतिपन्ने तत एव अर्थावगमोऽपि भविष्यति इति न तात्पर्यतः श्रूयमाण एव शब्दः परिक्लेशनीयः ॥

Vol. II. Pp. 182-183 *Śṛ. Pra.*

तस्मादवश्यमेव अध्याहारवाक्यशेषसिद्धये श्रुतार्थापत्तिरभ्युपगन्तव्येति ॥ p. 184.

Now, we shall examine the definition of Vākyaśeṣa and its illustrations. Bhoja says that a Vākya as such means Vidhi and Niṣedha, and even where there is no express Vidhi or Niṣedha, we must have it as understood. This holds good also for the Kāvyavākya. For, beyond Rasa, and in respect of Vyutpatti, the purport of a Kāvya is to induce us to a good action and to dissuade us from a bad action. A Rāmāyaṇa-kāvya means :

रामवद् वर्तितव्यं, न रावणादिवद् ।

Says Bhoja on p. 143, Vol. II, on Vākya-ekārthībhāva :

"यस्तु तद्रूपरामायणादिप्रबन्धार्थानामवधारणोपहितसंस्कारस्य रामवद् वर्तितव्यं न रावणादिवद् इत्यादिविधिनिषेधप्रतिभाविशेषः उपजायते, स समस्तविश्वव्यापी चतुर्वर्गैकहेतुः परो महावाक्यार्थः × × × ।"

Earlier also, Bhoja says, while dealing with Vākyārtha in Chapter VI, that Bhāvanā, Vidhi and Pratibhā are Vākyārtha and that Vidhi in Kāvyas is the implied injunction to act like Rāma and not to act like Rāvaṇa. Here Bhoja plainly says that this implied Vidhiniṣedha is got at by Vākyaśeṣa.

प्रवृत्तिनिवृत्त्योर्विधायकः **अर्थवादादिभिरुपक्रियमाणः** लिङ्लोट्तव्यादिवाच्यः शब्द-व्यापारो विधिः । × × × सर्वं हि वाक्यं विधिनिषेधयोरेव पर्यवस्यति । यत्रापि च लिङादयो न श्रूयन्ते, तत्रापि विधिनिषेधपरतया सर्ववाक्यानां **वाक्यशेषभूताः** ते अवगम्यन्ते । तद्यथा इह देशे सुभिक्षमित्युक्ते अत्रैव स्थातव्यम्; मध्याह्नो वर्तते इत्युक्ते इहैव भोक्तव्यम्; सचोरः पन्थाः इत्युक्ते न गन्तव्यम्; ग्राहाः सरित्यस्यामित्युक्ते न स्नातव्यमिति प्रतीयते ।

किञ्च महावाक्यैरपि रामायणादिभिः इदमेव व्युत्पाद्यते—रामस्य पितुराज्ञां पालयतः वनवासिनोऽपि तथाविधः अभ्युदयस्संवृत्तः, रावणस्य परदारान् अभिलष्यतः त्रैलोक्यविजयिनोऽपि तथाविधः उच्छेदः । तस्मात् पितुराज्ञां पालयेत्, परदारान् नाभिलष्येत्; रामवद् वर्तेत, न रावणवद् इति ।"

Pp. 408-9 Vol. I.

It is clear from this passage that what Bhoja gives as instances of Vākyaśeṣa, sentences in which 'Vidhi-niṣedha' is not expressed, are of exactly the same nature as Kāvya. Vidhi or Niṣedha is helped by Arthavāda, Stuti or Nindā. Poetry is Arthavāda, and its Vidhi-niṣedha is implied ; it is Vākyaśeṣa. This Vidhi-niśedha, Bhoja says is the second aspect of Vākyārtha, called Vidhi. Thus 'रामवद् वर्तितव्यं, न रावणवद्' which is Kāvyavyutpatti is Vākyārtha and Vākyaśeṣa for Bhoja. Dhvanivādins hold it to be Dhvanyamāna, suggested. When in the discussion on Adhyāhāra and Vākyaśeṣa, Bhoja says that

this Vākyārtha or Vākyaśeṣa of Vidhi-niṣedha is realised through Śrutārthāpatti, he lets down Dhvani which he has elsewhere accepted. He joins the camp of those who, recognising Arthāpatti, have no need for Dhvani, those who hold the Arthāpattipakṣa in the two Kārikās on the anti-dhvani view-points quoted by Jayaratha.

The illustrations given by Bhoja for Vākyaśeṣa form Arthavāda and clearly correspond to Kāvya vākyas. Their implied injunctions and prohibitions correspond to Kāvyavyutpatti and have to be explained by Dhvani only.

Bhoja gives two illustrations for Vākyaśeṣa from Kāvyas and gives us what ideas are left to be understood in those two cases. These remarks themselves prove Vākyaśeṣa to be Dhvani.

"—वाक्यशेषो भवति । यथा च–

त्वं जीवितं त्वमसि मे हृदयं द्वितीयं
त्वं कौमुदी नयनयोरमृतं त्वमङ्गे ।
इत्यादिभिः प्रियशतैरनुरुध्य मुग्धां
तामेव—शान्तमथवा किमतः परेण ॥

यथा वा-- पत्युः पितेव स भवान् नलकूबरस्य
रम्भा स्नुषा धनपतेरिव सा तवापि ।
यत्त्वन्यदत्र हृदयान्न तदेति कण्ठं
दोषस्तथापि यदि तत् स्मृत एष रुद्रः ॥

× × × ×

तथा हि–तामेव त्वं तथाग्नौ विशुद्धमाहितगर्भामनागसं विस्रब्धां च धर्मपत्नीमत्याक्षीरिति प्रथमश्लोके,

कामयमानायामपि स्नुषायां कामतोऽपि यत्प्रधर्षणं तन्महापातकेषु प्रकृष्यते, किमङ्ग पुनः अकामयमानायाः शपन्त्याः क्रोशन्त्याश्च हठेनेति द्वितीयश्लोके — — ।" Pp. 179-180.
These are clearly cases of Dhvani, not of Dhvani dominant, but dominated by Alaṁkāra, Vācya-anatiśāyi. That is, the former verse especially is Ākṣepa alaṁkāra of the first variety in Bhāmaha and Ruyyaka. The illustration in Bhāmaha is :

अहं त्वां यदि नेक्षेय क्षणमप्युत्सुका ततः ।
इयदेवास्त्वतोऽन्येन किमुक्तेनाप्रियेण ते । *K. A.* II. 69.

Ruyyaka illustrates with a verse of exactly the same nature as the first given by Bhoja :

"— — — सा नूनं—आः **किमथवा** हतजल्पितेन ! p. 116. N. S. Edn.

Bhoja gives a similar verse in his Śabdālaṁkāra section as illustration for the Alaṁkāra called Saṁvṛtti mudrā.

संवृत्तिमुद्रा यथा–
मणिरत्नं प्रसेनस्य तज्ज्ञानार्येण विष्णुना ।
लब्धं येनाद्य योगेन तेन किं कीर्तितेन वः ॥

अत्र 'कथापि खलु पापानामलमश्रेयसे यतः', ततः 'किं तेन वः कीर्तितेन' इति साभिप्रायसंवृत्तिकरणात् इयं संवृत्तिमुद्रा। p. 146 *S. K. Ā.*

Ratneśvara : "आस्ताम् इत्यादिवचनसंकोचः संवृत्तिः"

This is a case of purposeful suppression of a part of an expression and this "तेन किं कीर्तितेन वः" is of the same nature as the expressions "शान्तमथवा किमतः परेण" and "न तदेति कण्ठम्" in the two verses given by Bhoja as illustrations for Vākyaśeṣa. But these are not cases of dominating Dhvani but only cases having an element of Dhvani. Bhoja, however, does not want to call such cases of elliptic expressions where part of the expression is suppressed and the sentence is not complete as cases of Tātparya or Dhvani. They apply only to cases of full Vākyas, where a further meaning is implied. It is for cases of incomplete sentences that he postulates Vākyaśeṣa and Śrutārthāpatti.

तात्पर्यशक्तिर्हि प्रतीयमानार्थविषया तत्रैव प्रकाशते, यत्र वाक्यवाक्यार्थयोः परिपूर्णत्वं भवति। × × × अत्र तु परिपूर्णे वाक्ये नार्थः परिपूर्ण इति तात्पर्यशक्तेरवकाशः। ×

तस्मादर्थापत्त्याः पूर्वं शब्द एव प्रत्येतव्यः। तस्मिंश्च प्रतिपन्ने तत एव अर्थावगमोऽपि भविष्यतीति न तात्पर्यतः श्रूयमाण एव शब्दः परिक्लेशनीयः | *Śr. Pra.* Vol. II. pp. 182-3.

Abhinava also says that cases of Śrutārthāpatti where the Abhidhā itself has not yet rested, and wants some more ideas to explain itself, are different from cases of Dhvani which operates on full Vākyas, after the primary Abhidhā is at rest having delivered its meaning.

अत एव समाप्तायामेव अभिधायां सहृदयैरेव स द्वितीयोऽर्थः अपृथग्यत्नेन अवगम्यते × × × एतच्च सर्वोदाहरणेष्वनुसर्तव्यम्। 'पीनश्चैत्रो दिवा नात्ति' इत्यत्र **अभिधैव अपर्यवसितेति** सैव स्वार्थनिर्वाहाय अर्थान्तरं शब्दान्तरं वाकर्षतीत्यनुमानस्य **श्रुतार्थापत्तेर्वा** तार्किकमीमांसकयोः न ध्वनिप्रसङ्गः इत्यलं बहुना। *Locana.* p. 115.

APPENDIX II.

Bhoja notices some cases of what are instances of Dhvani while dealing with various kinds of Vivakṣā in Chapter VII. (Vol. II. p. 27). Of these, the following deserve to be noticed here—

स्तुत्या निन्दाविवक्षा, निन्दया स्तुतिविवक्षा, विधिना निषेधविवक्षा and निषेधेन विधिविवक्षा। These are cases of Dhvani, where the exact opposite of what is intended to be conveyed is given as the expressed sense. These come under Bhoja's Pratīyamāna class. Bhoja ends the section with these general observations which would attribute Dhvani finally to the poet's power, as Bhaṭṭanāyaka said when he made it a part of the Kavivyāpāra. See Jayaratha, *Alaṁkāravimarśinī*, p. 9. Bhoja says :

एवमियमनेकधा विवक्षा विप्रथते। तदेष लौकिकवादः–
अस्मिन्नपारे संसारे कविरेकः प्रजापतिः।
यथास्मै रोचते विश्वं तथेदं परिवर्तते॥

अपि च— ठिअमठिअं दीसइ अठिअंपि जह ठिअं व पडिभाइ।
जह संठिअं अ दीसइ सुकईण इमाओ पअईओ॥ (*The Gauḍavaho*, 66)
Śr. Pra. Vol. II. p. 21.

THE TEXT OF THE ŚṚṄGĀRA PRAKĀŚA
BEARING ON DHVANI
(Vol. II. Madras MS. Pp. 31-42).
(from Chapter VII)

"यत्परः शब्दः स शब्दार्थः इति **तात्पर्यम्**। तच्च वाक्य एवोपपद्यते। पदमात्रेण अभिप्रायस्य प्रकाशयितुमशक्यत्वात्। तच्च वाक्यप्रतिपाद्यं वस्तु त्रिरूपं भवति अभिधीयमानम्, **प्रतीयमानम्, ध्वनिरूपं** च।

यत्र यत् उपात्तशब्देषु मुख्यागौणीलक्षणाभिः शब्दशक्तिभिः स्वमर्थमभिधाय उपरतव्यापारेषु आकाङ्क्षासन्निधियोग्यतादिभिः वाक्यार्थमार्थमभिधीयते तत् **अभिधीयमानं** यथा गौर्गच्छतीति।

वाक्यार्थावगतेरुत्तरकालं वाक्यार्थः उपपद्यमानः अनुपपद्यमानो वा अर्थप्रकरणौचित्यादिसहकृतौ (तः) यत् प्रत्याययति तत् **प्रतीयमानम्**, यथा 'विषं भुङ्क्ष्व मा चास्य गृहे भुङ्क्ष्व' इत्युक्ते 'वरं विषं भक्षितं न पुनरस्य गृहे भुक्तम्' इति प्रतीयते।

अर्थशब्दोपायाद् **उपसर्जनीकृतस्वार्थः** वाक्यार्थावगतेरनन्तरम् **अनुनादरूपं प्रतिशब्द-रूपं** वा (यत्) **अभिव्यञ्जयति** तत् **ध्वनिरूपम्**। तच्च न सार्वत्रिकम्। तथा हि निवृत्तेऽभिघाते कस्यचिदेव कांस्यादेः द्रव्यस्य अनुनादः जायते, कस्यचिदेव कन्दरादेः प्रतिशब्दः य-(त)था कस्यचिदेव वाक्यस्य प्रतीयमानाभिधीयमानवाक्यार्थप्रतीतेरनन्तरं ध्वनिरुपलभ्यत इति। निमिषत्येषेत्युक्ते अक्ष्णोर्निमेषोऽ**भिधीयते**, देवी न भवतीति **प्रतीयते** रूपातिशयं च **ध्वनन्ति (ति)।**

अथैषां प्रयोगः। तत्र अभिधीयमानं चतुर्धा विधिरूपं, निषेधरूपम्, विधिनिषेधरूपम्, अविधि-निषेधरूपं च। × × × ×

(उदाहरणानि)

× × × ×

प्रतीयमानं पुनरनेकधा। **क्वचिद्विधौ निषेधः—भम धाम्मिअ** इत्यादि (गाथा० II. 75)[1].

अत्र विस्रब्धो भ्रमेति विधिवाक्ये तत्र निकुञ्जे सिंहस्तिष्ठति, त्वं च शुनोऽपि बिभेषि, तस्मात् त्वया तस्मिन्न गन्तव्यमिति निषेधः प्रतीयते।

क्वचिन्निषेधे विधिर्यथा—अत्ता एत्थ णिमज्जइ इत्यादि (गाथा० VII. 67.)

अत्र शय्यायां मा निषत्स्यसीति निषेधवाक्ये इयं श्वश्रूशय्या इयं मच्छय्या इति दिवाभ्युपलक्ष्य रात्रौ त्वया इह आगन्तव्यं इति विधिः प्रतीयते।

क्वचिद्विधौ विध्यन्तरं यथा—

बहलतमा हअराई अज्ज पउत्थो पई घरं सुण्णम्।
तह जेगज्जस असअण जहा णं मे मुसिज्जामो (गाथा० IV. 35.)

[बहलतमा हतरात्रिः अद्य प्रोषितः पतिः गृहं शून्यम्।
तथा जागृहि प्रतिवेशिन् न यथा वयं मुष्यामहे॥]

यत्र (अत्र) यथा वयं न मुष्यामहे तथा जागृहीति विध्यभिधाने रात्रिः अत्यन्धकारा, पतिः प्रोषितः, गृहं शून्यम्; अतस्त्वमभयो मत्पार्श्वमागच्छेति विध्यन्तरं प्रतीयते।

1. The whole of this text giving the varieties of the Pratīyamāna is an elaboration of what Ānanda has given on pp. 16-20 in ud. I. The whole text of Bhoja, with the illustrations and comments, is reproduced in his *Kāvyānuśāsana* by Hemacandra. See *Kāvyānuśāsana*, Pp. 26-34.

क्वचिन्निषेधे निषेधान्तरं यथा—

आसाइअं अण्णाएण जात्तिअं ताति एण बन्ध अ दिहिं । (ततुइणबहुआतिइ)
उवरमसु वुसह एह्णिं रक्खिज्जइ गेहषईखेत्तम् ॥ [1]

अत्र गृहपतिक्षेत्रे दुष्टवृषवारणपरे निषेधवाक्ये उपपतिवारणं निषेधानन्तरं प्रतीयते ।

क्वचिद्वि(द्वि)धिनिषेधे विधिर्यथा

मुहुएहि किं व पन्थिअ जइ हरसि णि अंणिअंवा । (णिअसणं णिअंवाओ) ।
ओवाहेमि कस्स रण्णे गामो दूरे अहं एक्का ॥
[मधूकैः किमिव पान्थ यदि हरसि विवसनं नितम्बात् ।
आह्वयामि कस्य अरण्ये ग्रामो दूरे अहं एका ॥] [2]

अत्र विधिनिषेधयोरनभिधाने अहमेकाकिनी ग्रामो दूर इति विविक्तोपदेशान्नितम्बवासोऽपि मे हर इति विधिः प्रतीयते ।

क्वचिदविधिनिषेधे निषेधो यथा--

जीविताशा बलवती धनाशा दुर्बला मम ।
गच्छ वा तिष्ठ वा कान्त स्वावस्था तु निवेदिता ॥ काव्यादर्शे २-१३९ ।

अत्र गच्छ वा तिष्ठ वेत्यविधिनिषेधात् जीविताशा बलवती, धनाशा दुर्बला ममेति वचनात् त्वया विनाहं जीवितुं न शक्नोमि इति उपक्षेपेण गमननिषेधः प्रतीयते ।

क्वचिद्विधिनिषेधयोः विध्यन्तरं यथा—

णिअदइआदंसणुक्खित्त पहिअ अण्णेन वच्चसु पहेण ।
गहपइबहूआ दुल्लंघिअवाउरा इह हअग्गामे ॥

See *S. K. A.* p. 593.
G. S. Telgu Recension, WEBER.

[निजदयितादर्शनोत्क्षिप्तपथिक अन्येन व्रज पथा ।
गृहपतिवधूः दुर्लङ्घ्यवागुरा इह हतग्रामे ॥

अत्र अन्येन पथा व्रज (जे) ति विधिनिषेधयोरभिधाने हे स्वकान्ताभिरूपताविकत्थन पान्थ अपि(भि)रूप[क] इह ग्रामे भवतो गृहपतिसुता द्रष्टव्यरूपेति विध्यन्तरं प्रतीयते ।

क्वचित् विधिनिषेधयोः निषेधान्तरं यथा—

उच्चिणसु पडिअ कुसुमं मा धुन सेहालिअं हलिअसुह्णे ।
एस अवसानविरसो ससुरेण सुओ वलअसद्दो ॥ [3]

[उच्चिनु पतितं कुसुमं मा धुनीः शेफालिकं हालिकस्नुषे ।
एष अवसानविरसः श्वशुरेण श्रुतो वलयशब्दः ॥]

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1. Found in the Telgu Recension in WEBER'S Edn. See *S. K. A.* p. 469, where also it is quoted. Its Chāyā is thus found there :

आस्वादितमज्ञातेन यावत् तावदेव व्रीहीणाम् ।
उपरम वृषभेदानीं रक्ष्यते गृहपतिक्षेत्रम् ॥

2. WEBER'S Edn. *G. S.* Telugu Recension ; available also in *Vajjālaggam*. Bib. Ind. Edn. II. Gāthā 491.

3. Vide p. 120. *Dhvanyāloka.* We find there विसमविरामो in the place अवसानविरसो of the *Sṛ. Pra.* in the third foot. The Gāthā is found in the Telugu Recension in WEBER'S Edn. of the *Gāthā Saptaśati.*

अत्र पतितं कुसुमं उच्चिनु मा धुनीहि शेफालिकामिति विधिनिषेधयोः अभिधाने, सखि, चौर्यरस (रते) प्रसक्ते वलयशब्दो न कर्तव्यः इति निषेधान्तरं प्रतीयते।

क्वचिद्विधावनुभयं यथा—

सणिअं वच्च किसोरि वहि वयत्तेन ववसुमहि पट्टेदि।
भज्जिहिसि वित्थअत्थनि विहिना दुक्खेण णिम्मापिता॥

[शनैर्व्रज किशोरि बहु प्रयत्नेन व्यवस्यामः पृष्ठतः।
भंक्ष्यसे विस्तृतस्तनि विधिना दुःखेन निर्मापिता॥]

अत्र शनैर्व्रजेति विध्यभिधाने हि न विधिर्नापि निषेधः। अपि तु वर्णनामात्रं प्रतीयते।

क्वचिन्निषेधेऽनुभयं यथा—

देआ पसिअ णिवत्तसु इत्यादि (ध्वन्यालोक उदाहृता गाथा, पृष्ठ २२)। अत्र निवर्तस्वेति निषेधाभिधानेऽपि न निषेधो नापि विधिः, अपि तु मुखेन्दुकान्ति(वर्णनामात्रं) प्रतीयते।[1]

क्वचिद् विधिनिषेधयोः अनुभयं यथा--

वच्च महच्चि(व्वि) अ एक्केइ--इत्यादि (ध्व-आ-पृष्ठ २२)

(अत्र ममैव निश्वासरोदनानि भवन्तु) मा तवापि तां विना तानि जायन्तामिति विधिनिषेधयोरभिधाने न विधिर्नापि निषेधः अपि तु कृतव्यलीकप्रियतमोपालम्भमात्रं प्रतीयते।

क्वचिदविधिनिषेधे अनुभयं यथा—

गोलाणइए कच्छे चक्खन्तो राइआइ पत्ताइ।
उप्पडइ मक्कडो खोक्खएइ पोट्टं च पिट्टेइ॥ (गाथा० II. 71.)

[गोदावरीनदीकच्छे चर्वयन् राजिकायाः पत्राणि।
उत्पतति मर्कटः खोक्खशब्दं करोति उदरं च ताडयति।][2]

अत्र न विधिर्नापि निषेधोऽभिधीयते; नापि अनयोः (प्रतीतिः अपि तु) अन्यः (सं)केतु-(त)कुटुं(ङं)गे अभ्यागतः, भवान् न गतः इति तं ज्ञापयतीति प्रतीयते।

ध्वनिः

प्रतीयमानाभिधीयमानवाक्यार्थानाम् आनन्त्याद् ध्वनिरूपमप्यनेकप्रकारमेव। ध्वनिश्च **द्विधा अर्थध्वनिः शब्दध्वनिश्च।** तयोरर्थध्वनिः **अनुनादध्वनिरूपः प्रतिशब्दध्वनिरूपश्च।**

तत्र योऽभिधीयमानवाक्यार्थानुस्यूतमेव कांस्यानुनादरूपम् अर्थान्तरं (ध्वनति, स अनुनादध्वनिरूपः) (स यथा)—'शिखरिणि क्व नु नाम कियच्चिरम् इत्यादि

(Vide *Dhvanyāloka*, p. 49.)[3]

अत्र यथाश्रुतवाक्यार्थोऽभिधीयमानः बिम्बफलारुणाधर इत्युपलक्षणेन रागातिशयं प्रत्याययन् नाल्पपुण्यस्त्वदधरप्रतिनिधिमपि चुम्बतीति चाटुना वर्णनीयायाः स्वानुरागप्रकाशनं ध्वनति। एतच्च

1. Abhinava has some difference of opinion with other interpreters regarding the inner purport of this Gāthā. Bhoja's interpretation seems to be straight, correct, intelligible and pertinent to the point in illustration.

2. Hemacandra omits this Gāthā and gives here some other illustrative Gāthā and naturally his comments differ. (*K. A.* p. 33) After this, he also adds Ānanda's last instance "क्वचिद् वाच्याद् विभिन्नविषयत्वेन व्यवस्थापितः" with the illustration "कस्य वा न भवति रोषः etc."

3. This is Ānanda's Vivakṣitānyaparavācyadhvani.

कांस्यध्वनिवद् अविच्छिन्नमेव ध्वनद् अनुनादरूपं प्रतीयत इति अनुनादध्वनिः। तथा–

शान्त्यै वोऽस्तु कपालदाम जगतां पत्युर्यदीयां लिपिं
क्वापि क्वापि गणाः पठन्ति पदशो नातिप्रसिद्धाक्षराम्।
विश्वं स्रक्ष्यति वक्ष्यति क्षितिम् अपामीशिष्यतेऽशिष्यते
नागै रागिषु रंस्यतेऽत्स्यति जगन्निर्वेक्ष्यति द्यामिति ॥

अत्र गणाः कपाललिपिम् अप्रसिद्धाक्षरां पदशः पठन्तीति वाक्यार्थोऽभिधीयमानः, तानि कपालानि ब्रह्मादीनाम् इति प्रत्याययन् महाध्वो (र्थो)[1] पसंहारे भगवतोऽनुपहतप्रभावस्य एकाकिनः मव (समव)-स्थानम् इव (इति) ध्वनति। तच्च विश्वं स्रक्ष्यतीत्यादि पदार्थो (र्था) नुस्यूतमेव (अनुनादरू) पम् निरूप्यते इति अनुनादध्वनिः। एवम्—

अण्णत्त वच्च बालअ मज्जन्तिं किं पलोएसि एअं।
र (रे) जायाभीरुआणु (णं) तुहंपिणहोइ (तुहं तीत्थं विअ ण होइ)[2] ॥

[अन्यत्र व्रज बालक मज्जन्तीं किं प्रलोकस्येवम्।
भो जायाभीरुकाणां युष्माकं तीर्थमेव न भवति ॥]

अत्र किं मां मज्जन्तीं प्रलोकयसि अन्यत्र व्रज, नेदं जायाभीरूणां तीर्थमित्यभिधीयमानः जायायास्त्वं बिभेषि तेन मां न कामयसे इत्युपालम्भार्थं प्रत्याययन् [अ] **स्नेहं विना युवतीनां ईर्ष्यायितं भवतीति ध्वनति।** तच्च तस्या अनुरागार्थवानि (र्थानुस्यूत) मेव अनुनादरूपं ध्वनतीत्युनुनादध्वनिः। एवं अत्ता एत्थ णिमज्जइ इत्यादि वाक्ये निषेध (धे) **विधिः प्रतीयमानः** कदाचिदयमन्धकारे मद्भ्रान्त्या श्वश्रूं प्रति यायाद् इति उत्प्रेक्षमाणायाः स्खलितप्रतिविधानरूपं रात्र्यन्धपदाभिधानमपि नयवत्याः **वैदग्ध्यं ध्वनति।** तच्चाभिधीयमानप्रतीयमानयोः अनुस्यूतमेव प्रतीयत इति अनुनादध्वनिः। तथा–"महुएहि किं व पंथअ" इत्यादौ अविधिनिषेधे **विधिः प्रतीयमानः** मधुकापचायिकायाः **प्रार्थनावैदग्ध्यं ध्वनति।** तच्च प्रतीयमानार्थानुस्यूतमेव अनुनादमिह (मिव) उपलभ्यत इति अनुनादध्वनिः। अपि च "उच्चिणुसु पाडिअकुसुमं मा धुण सेहालिअं" इत्यादि वाक्ये विधिनिषेधयोः **निषेधः प्रतीयमानः**, स्खलितगोपनेषु **सखीवैदग्ध्यं ध्वनति।** स च शेफालिकापुष्पापचयव्याजेन पश्चाद्वाटमुपागतायाः हालिकस्नुषायाः तत्रागतेन उपपतिना सह प्रवृत्ते चौर्यरतकलहे कुड्यान्तरितश्वशुराकार्ण्यमानमनोहरवलयशब्दप्रतिषेधपरतया प्रवर्तमानः स्नुषानुस्यूतमेव शेफालिकाशाखावधूननं सवलयकरावधूननं च कांस्यध्वनिरूपेण अनुनादो ध्वनिं प्रतिपादयन् अनुनादध्वनिव्यपदेशमासादयतीति।

प्रतिशब्दध्वनिः

यः पुनरभिधीयमानवाक्यार्थात् पृथग्भूत इव गुहादिप्रतिशब्दानुरूपमर्थान्तरं प्रत्याययन् प्रतिध्वनति स **प्रतिशब्दध्वनिः**[3]। यथा "लावण्यसिन्धुरपरैव हि केयमत्र" इत्यादि (ध्वन्या० पृष्ठम्-२०५) (यथा गुहा) यां पौरुषादिशब्दानां प्रतिशब्दाः जायन्ते, ते च ध्वनिं जनयन्तः उपलभ्यन्ते एवं लावण्यसिन्धुरित्येतस्मिन् पदार्थे उत्पलादिशब्दानां यथा स्वोपमेयलोचनाद्यर्थप्रतिशब्दा जायन्ते ते च अर्थान्तरध्वनिं जनयन्तः उपलभ्यन्ते। तत्रेह च यथाश्रूयमाणानामुत्पलादीनामर्थः अभिधी-

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1. For the correct word महार्थोपसंहार see Bhoja's Śaiva Treatise, *Tattva Prakāśa*. V. 7 and 8.
2. See *Dhvanyāloka*. P. 156.
3. This is Ānanda's Avivakṣitavācyadhvani.

यमानः तस्य लोचनाद्यर्थैः सह सादृश्यं **प्रत्याययन्** वर्णनीयायाः चारुत्वोत्कर्षप्रतीतिं ध्वनति । सा ततः पृथगिव उपलभ्यमाना प्रतिशब्दध्वनिः। तथा–

एष्टव्या बहवः पुत्राः यद्येकोऽपि गयां व्रजेत् ।
यजेत वाऽश्वमेधेन नीलं वा वृषमुत्सृजेत् ॥ (मनु०)

अत्र बहवः पुत्रा एष्टव्या इति वाक्यार्थोऽभिधीयमानः पुत्रैः पितृप्रीतये प्रयागगमनादयः कर्तव्या इति **प्रत्याययन्** पितृणां कामपूरणं परमपुरुषार्थ इति **ध्वनति** । स च पितृव्यपदेशपरतया प्रवृत्तः पुत्रोद्देशरूपेण तत्प्रवृत्तिषु प्रतिशब्दायमानः पृथगिव उपलभ्यत इति प्रतिशब्दध्वनिः । एवम्–

" कस्स न होइ रोसो–" (See *Dhvanyāloka*, p. 23)

अत्र सख्युपालम्भार्थोऽभिधीयमानः पत्युः ईर्ष्योपशान्तये भ्रमरेण अस्या अधरः खण्डितः नोपपतिना इति **प्रत्याययन्** स्खलितगोपनेषु **सखीवैदग्ध्यं ध्वनति** । स च अन्योपदेशपरत्वेन प्रवृत्तः अन्यस्य चेतसि प्रतिफलित इति **प्रतिशब्दध्वनिः** । एवं " भम धम्मिअ वीसत्थो "
(Vide above)

इत्यादिवाक्ये विधौ निषेधः **प्रतीयमानः** तस्या नदीकुञ्जके [न] केनचित् सह संकेतार्थं **ध्वनति** । स वाक्यार्थात् पृथगिव उपलभ्यमानः प्रतिशब्दध्वनिः । " आसाइअं अण्णाऐण जत्तिअं " इत्यादिवाक्ये वृषनिवारणपरः निषेधः उपपतिनिवारणं **प्रत्याययन्** प्रयोक्तुः वैदग्ध्यं **ध्वनति** । स चान्याभिधानेन अन्यमभिदधत् ततः पृथगिव उपलभ्यमानः प्रतिशब्दध्वनिः। एवं " गोलाणइकच्छे चक्खन्तराइआइ पत्ताइ " (गा. स. II. 71) इत्यपि प्रतिशब्दध्वनिरिति ।

शब्दध्वनिः

एवं **शब्दध्वनिरपि द्विधैव** । तत्र अनुनादरूपो यथा—

भक्तिप्रह्वाय दातुं मुकुलपुटकुटीकोटरक्रोडलीनां
लक्ष्मीमाक्रष्टुकामा इव कमलवनोद्घाटनं कुर्वते ये ।
कालाकारान्धकाराननपतितजगत्साध्वसध्वंसकल्याः
कल्याणं वः क्रियासुः किसलयरुचयस्ते करा भास्करस्य ॥ (मयूर. सू. श. २.)

अत्र भास्करकराः कल्याणं वः क्रियासुः इति वाक्यार्थः । **करशब्दशक्ति**स्वाभाव्यात् किसलयरुचय इत्यादिसमस्ततुल्यविशेषणयोगाच्च हस्तेषु अनुनादं जनयन् भगवतः तेजोरूपतां पुरुषरूपतां च ध्वनति । तदुभयमपि तदनुस्यूतमेवेह निरूप्यत इति अनुनादध्वनिः । एवम्––

गर्भेष्वम्भोरुहाणां शिखरिषु च शिताग्रेषु तुल्यं पतन्तः
प्रारम्भे वासरस्य व्युपरतिसमये चैकरूपास्तथैव ।
निष्पर्यायं प्रवृत्ताः त्रिभुवनभवनप्राङ्गणे पान्तु युष्मान्
ऊष्माणं सन्तताध्वश्रमजमिव भृशं बिभ्रतो ब्रध्नपादाः ॥ (मयूर. सू. श. ३)

अत्र पादशब्दस्वाभाव्यात् सर्वमपि योजनीयम् । इयांस्तु विशेषः । पूर्वत्र साधर्म्यद्वारेण, इह तु वैधर्म्यद्वारेणेति । अत्र च प्रतिशब्दध्वनिर्यथा—

दत्तानन्दाः प्रजानां समुचितसमयाकृष्टसृष्टैः पयोभिः
पूर्वाह्णे विप्रकीर्णा दिशिदिशि विरमत्यह्नि संहारभाजः ।
दीप्तांशोः दीर्घदुःखप्रभवभवमयोदन्वदुत्तारनावो
गावो वः पावनानां परमपरिमितां प्रीतिमुत्पादयन्तु ॥ (मयूर. सू. श. ९)

अत्र दीप्तांशोर्गावो रश्मयः स्तूयमानाः (गो)शब्दशक्तिस्वाभाव्यात् तुल्यविशेषणयोगाच्च धेनुषु प्रतिशब्दं जनयन्त्यः तास्वपि विशिष्टं माहात्म्यशेषं प्रतिध्वनति (न्ति)। एवम्—

मीलच्चक्षुर्विजिघ्रश्रुतिजडरसनं विघ्नितघ्राणवृत्ति
स्वव्यापाराक्षमत्वक् परिमुषितमनः श्वासमात्रावशेषम्।
विस्रस्ताङ्गं पतित्वा स्वपदपहरतादश्रियं वोऽर्कजन्मा
कालव्यालावलीढं जगदगद इवोत्थापयन् प्राक्प्रतापः॥ (मयूर. सू. श. ३१)

अत्र अर्कजन्मा प्राक्प्रतापः कालव्यालावलीढं जगत् उत्थापयन् अश्रियं वः अपहरतादिति वाक्यार्थः। अर्कशब्दशक्तिस्वाभाव्यात् तुल्यकर्मक्रियापदादियोगाच्च अर्कवृक्षजन्मा अगदः कालव्यालदष्टमपि उत्थापयतीति प्रत्याययन् अर्को विषघ्नानां श्रेष्ठ इति प्रतिशब्दरूपं ध्वनिं उत्थापयति इति। एवं अन्येऽपि महाकविप्रयोगेषु ध्वनिविशेषा गवेषणीयाः। यदुक्तम्—"तात्पर्यमेव वचसि ध्वनिरेव काव्ये" इत्यादि। कः पुनः काव्यवचसोः ध्वनितात्पर्ययोः विशेषः? ननूक्तं पुरस्तात् (पूर्वाध्यायान्ते)—

यदवक्रं वचः शास्त्रे लोके च वच एव तत्।[1]
वक्रं यदर्थवादादौ तस्य काव्यमिति स्मृतिः॥
यदभिप्रायसर्वस्वं वक्तुर्वाक्यात् प्रतीयते।
तात्पर्यमर्थधर्मस्तत् शब्दधर्मः पुनर्ध्वनिः॥
सौभाग्यमिव तात्पर्यमान्तरो गुण इष्यते।
वाग्देवताया लावण्यमिव बाह्यस्तयोर्ध्वनिः॥
अदूरविप्रकर्षात्तु द्वयेन द्वयमुच्यते।
यथा सुरभिवैशाखौ मधुमाधवसंज्ञया॥

II

Chap. VI. *Śṛ. Pra.* Pp. 425-7.

(This is found earlier, in chap. VI. and considers the nature of Dhvani from the point of view of Sphoṭa Philosophy.)

"ननु च अभिधीयमानतेव प्रतीयमानतापि वाक्यार्थधर्मो विद्यते। यथोच्यते—

प्रतीयमानं पुनरन्यदेव वस्त्वस्ति वाणीषु महाकवीनाम्।
यत्तत् प्रसिद्धावयवातिरिक्तं विभाति लावण्यमिवाङ्गनासु॥ (ध्व. आ. १. ४.)

तस्य च वाक्यार्थभावनोत्तरकालमवगतेः अभ्यासपक्षे विवर्तपक्षे वा कथमिव उपपत्तिर्भवति? उच्यते—**विपरिणामाद्** भविष्यति। वस्तुतोऽपि अवस्थान्तरगमनं विपरिणामः। तत्र यथा मृदादयो घटादिरूपेण, क्षीरादयो दध्यादिरूपेण, चैत्रादयो युवादिरूपेण विपरिणमन्ते तथेदं शब्दब्रह्मापि अविद्योपाधेः तेन तेन अर्थरूपेण तथा तथा विपरिणमते। तद्यथा—"सन्ति मे पञ्च पुत्राः, मातरं पितरं शुश्रूषितवानास्मि, योऽहं युवा द्रमिडदेशे द्रमिडकन्याभिस्सह अवसम्, सोऽहमिदानीं पश्चिमे वयसि गङ्गातीरे तपश्चरामि" इति। अत्र च शब्दार्थयोः पृथगवभासाद् वाक्यार्थस्य अभिधीयमानतायां प्रतीयमान-

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1. Ratneśvara quotes this verse in his commentary on Bhoja's S. K. Ā. I. 43. p. 30. He reads the 2nd line differently, with Anurāga for Arthavāda and *Śruti* for *smṛti*. वक्रं यदनुरागादौ तत्र काव्यमिति श्रुतिः।

तायां वा न अनुपपत्तिः । न च एतावता शब्दव्यापारो विरंस्यति । यतः तात्पर्यमस्य हि अग्रतो विशेषेण वक्ष्यमाणमास्ते तस्योदाहरणमात्रम्—

[1]प्राप्तश्रीरेष कस्मात् पुनरपि मयि तं मन्थखेदं विदध्यात्
निद्रामप्यस्य पूर्वामनलसमनसो नैव संभावयामि ।
सेतुं बध्नाति कस्मादयमिह सकलद्वीपनाथानुयातः
त्वय्यायाते वितर्कानिति दधत इवाभाति कंपः पयोधेः ॥

अत्र वर्णनीयराजविशेषस्य विजयिनः यथाश्रुतवाक्यार्थः अभिधीयमानः त्वयीति पदे विष्ण्वध्यासावतारः सप (त्वम) सीति प्रतीयमानः तदवतारान्तराणां निद्रालसत्वादिदोषयोगाद् अस्य च तद्व्युदासात् ततो वैशिष्ट्यप्रतिपादनं **तात्पर्यम्, यस्य काव्येषु ध्वनिरिति प्रसिद्धिः** । तदुक्तम्[2]—

तात्पर्यमेव वचसि ध्वनिरेव काव्ये
सौभाग्यमेव गुणसंपदि वल्लभस्य ।
लावण्यमेव वपुषि स्वदतेऽङ्गनायाः
शृङ्गार एव हृदि मानवतो जनस्य ॥ [3]

कः पुनः काव्यवचसोः ध्वनितात्पर्ययोः विशेषः ? उच्यते—

यदवक्रं वचः शास्त्रे लोके च वच एव तत् ।
वक्रं यदर्थवादादौ तस्य काव्यमिति स्मृतिः ॥
यदभिप्रायसर्वस्वं वक्तुर्वाक्यात् प्रतीयते ।
तात्पर्यमर्थधर्मस्तत् शब्दधर्मः पुनर्ध्वनिः ॥
सौभाग्यमिव तात्पर्यमान्तरो गुण इष्यते ।
वाग्देवताया लावण्यमिव बाह्यस्तयोर्ध्वनिः ॥
अदूरविप्रकर्षात्तु द्वयेन द्वयमुच्यते ।
यथा सुरभिवैशाखौ मधुमाधवसंज्ञया ॥

The Discussion on Tātparya and Dhvani in the III uddyota of the Dhvanyāloka.[4]

(Pp. 187—191).

"प्रागुक्तयुक्तिभिः वाच्यव्यतिरिक्तस्य वस्तुनः सिद्धिः कृता, स त्वर्थो व्यङ्ग्यतयैव कस्माद् व्यपदिश्यते । यत्र च प्राधान्येन [5]अवस्थानं तत्र वाच्यता[6]; तयैवासौ व्यपदेष्टुं युक्तः । तत्परत्वात् वाचकत्वस्य । अतश्च तत्प्रकाशिनो वाक्यस्य वाचकत्वमेव व्यापारः । किं तस्य व्यापारान्तरकल्पनया । तस्मात् तात्पर्यविषयो योऽर्थः स तावन्मुख्यतया वाच्यः । या त्वन्तरा तथाविधे विषये वाच्यान्तरप्रतीतिः, सा तत्प्रतीतेरुपायमात्रम्, पदार्थप्रतीतिरिव वाक्यार्थप्रतीतेः ।

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1. Quoted on P. 109 by Ānanda in his *Dhvanyāloka.*
2. भोजेनैव.
3. Introductory verses in Chap. I. *Śr. Pra.*
4. The text given above is as corrected by Professor Mm. S. KUPPUSWAMI SASTRI. The incorrect readings in the N. S. Edn. are given in the footnotes.
5. अनवस्थानं. 6. वाच्यतयैवासौ.

अत्रोच्यते—यत्र शब्दः स्वार्थमभिदधानः अर्थान्तरमवगमयति तत्र यत्तस्य स्वार्थाभिधायित्वं, यच्च तदर्थान्तरावगमहेतुत्वम्, तयोरविशेषो विशेषो वा? न तावदविशेषः। यस्मात् तौ द्वौ व्यापारौ भिन्नविषयौ भिन्नरूपौ च प्रतीयेते एव। तथा हि—वाचकत्वलक्षणः व्यापारः शब्दस्य स्वार्थविषयः गमकत्वलक्षणस्त्वर्थान्तरविषयः। ततः स्वपरव्याहारो वाच्यगम्ययोरपह्नोतुमशक्यः। एकस्य सम्बन्धित्वेन प्रतीतेरपरस्य सम्बन्धिसम्बन्धित्वेन। वाच्यो ह्यर्थः साक्षाच्छब्दस्य सम्बन्धी तदितरस्त्वभिधेयसामर्थ्याक्षिप्तः सम्बन्धिसम्बन्धी। यदि च स्वसम्बन्धित्वं साक्षात्तस्य स्यात् तदर्थान्तरव्यवहार एव न स्यात्। तस्माद् विषयभेदस्तावत् तयोर्व्यापारयोः सुप्रसिद्धः। रूपभेदोऽपि प्रसिद्ध एव। न हि यैवाभिधानशक्तिः सैवावगमनशक्तिः। अवाचकस्यापि गीतशब्दादेः रसादिलक्षणार्थावगमनदर्शनात्। अशब्दस्यापि चेष्टादेः अर्थविशेष[1]प्रकाशनप्रसिद्धेः। तथा हि "व्रीडायोगान्नतवदनया"—इत्यादिश्लोके चेष्टाविशेषः सुकविनार्थप्रकाशनहेतुः प्रदर्शित एव। तस्माद् भिन्नविषयत्वाद् भिन्नरूपत्वाच्च स्वार्थाभिधायित्वमर्थान्तरावगमहेतुत्वं च शब्दस्य[2] यत्, तयोः स्पष्ट एव भेदः। विशेषश्चेत्[3], न तर्हि इदानीं [4]अवगमनीयस्य अभिधेयसामर्थ्याक्षिप्तस्य वाच्यत्वव्यपदेश्यता। शब्दव्यापारगोचरत्वं तु तस्य अस्माभिरिष्यत एव। तत्तु व्यङ्ग्यत्वेनैव। न वाच्यत्वेन। प्रसिद्धाभिधानान्तरसम्बन्धयोग्यत्वेन च तस्यार्थान्तरस्य च प्रतीतेः[5] शब्दान्तरेण स्वार्थाभिधायिना यद्विषयीकरणं, तत्र प्रकाशनोक्तिरेव युक्ता।

न च पदार्थवाक्यार्थन्यायो वाच्यव्यङ्ग्ययोः। यतः पदार्थप्रतीतिरसत्यैवेति[6] कैश्चिद्विद्वद्भिरास्थितम्। यैरप्यसत्यत्वमस्या नाभ्युपेयते तैर्वाक्यार्थपदार्थयोः घटतदुपादानकारणन्यायोऽभ्युपगन्तव्यः, यथा हि घटे निष्पन्ने तदुपादानकारणानां न पृथगुपलम्भः, तथैव वाक्ये तदर्थे वा प्रतीते पदतदर्थानाम्। तेषां तदा विभक्ततयोपलम्भे वाक्यार्थबुद्धिरेव दूरीभवेत्। नत्वेष वाच्यव्यङ्ग्ययोर्न्यायः। न हि व्यङ्ग्ये प्रतीयमाने वाच्यबुद्धिर्दूरीभवति। वाच्यावभासाविनाभावेन तस्य प्रकाशनात्। तस्मात् घटप्रदीपन्यायस्तयोः। यथैव हि प्रदीपद्वारेण घटप्रतीतावुत्पन्नायां न प्रदीपप्रकाशो निवर्तते, तस्मात् व्यङ्ग्यप्रतीतौ वाच्यावभासः। यत्तु प्रथमोद्योते "यथा पदार्थद्वारेण"—इत्याद्युक्तं तदुपायत्वसाम्यमात्रस्य विवक्षया। नन्वेवं युगपदर्थद्वययोगित्वं वा वाक्यस्य प्राप्तम्। तद्भावे च वाक्यतैव विघटते। तस्या ऐकार्थ्यलक्षणत्वात्। नैष दोषः। गुणप्रधानभावेन तयोर्व्यवस्थानात्। व्यङ्ग्यस्य हि क्वचित् प्राधान्यं, वाच्यस्य उपसर्जनभावः, क्वचित् वाच्यस्य प्राधान्यमपरस्य च गुणभावः। तत्र व्यङ्ग्यप्राधान्ये ध्वनिरित्युक्तमेव। वाच्यप्राधान्ये तु प्रकारान्तरं निर्देक्ष्यते। तस्मात् स्थितमेतत्—व्यङ्ग्यपरत्वेऽपि काव्यस्य न व्यङ्ग्यस्य अभिधेयत्वम्, अपि तु व्यङ्ग्यत्वमेव। किञ्च व्यङ्ग्यस्य प्राधान्येन अविवक्षायां वाच्यत्वं तावद् भवद्भिः नाभ्युपगन्तव्यम्। अतत्परत्वात् शब्दस्य। तदस्ति तावत् व्यङ्ग्यः शब्दानां कश्चिद्विषय इति यत्रापि तस्य प्राधान्यं तत्रापि किमिति तस्य स्वरूपमपह्नूयते। एवं तावद् वाचकत्वात् अन्यदेव व्यञ्जकत्वम्।

इतश्च वाचकत्वाद् व्यञ्जकत्वस्य अन्यत्वं, यद्वाचकत्वं शब्दैकाश्रयमितरत्तु शब्दाश्रयमर्थाश्रयं च। शब्दार्थयोः द्वयोरपि व्यञ्जकत्वस्य प्रतिपादितत्वात्॥

The Daśarūpaka and the Daśarupakāvaloka on Dhvani and Tātparya. (Ch. IV. Pp. 119-121)

[The text as printed in the Nirnayasagar Edn. has numerous mistakes. A purified text, with the corrections made by Professor Mm. S. KUPPUSWAMI SASTRI, is given here. The readings found in the printed text are given in the footnotes.]

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1. अर्थाविशेष. 2. Full stop. 3. चेन्न. 4. अवगमनस्य. 5. Full stop.
6. अस्त्येवेति.

नापि वाक्यार्थत्वं व्यङ्ग्यस्य तृतीयकक्षाविषयत्वात्। तथा हि—'भ्रम धार्मिक' इत्यादौ पदार्थ-विषयाभिधालक्षणप्रथमकक्षातिक्रान्तक्रियाकारकसंसर्गात्मकविधिविषयवाक्यार्थकक्षातिक्रान्ततृतीयकक्षाक्रान्तो निषेधात्मा व्यङ्ग्यलक्षणोऽर्थः व्यञ्जकशक्त्यधीनः स्फुटमेवावभासते। अतो नासौ वाक्यार्थः। ननु च तृतीयकक्षाविषयत्वमश्रूयमाणपदार्थतात्पर्येषु 'विषं भुंक्ष्व' इत्यादिवाक्येषु निषेधार्थविषयेषु प्रतीयत एव वाक्यार्थे[1]; न चात्र व्यञ्जकत्ववादिनापि वाक्यार्थत्वं नेष्यते, तात्पर्यादनन्यत्वाद्[2] ध्वनेः। तन्न;[3] स्वार्थस्य द्वितीयकक्षायामविश्रान्तस्य तृतीयकक्षाभावात्[4] सैव निषेधकक्षा तत्र द्वितीयकक्षा; विधौ क्रियाकारकसंसर्गानुपपत्तेः; प्रकरणात् पितरि वक्तरि पुत्रस्य विषभक्षणनियोगाभावात्। रसवद्वाक्येषु च विभावप्रतिपत्तिलक्षणद्वितीयकक्षायां रसानवगमात्।

तदुक्तम्—

'अप्रतिष्ठमविश्रान्तं स्वार्थे यत्परतामिदम्।
वाक्यं विगाहते तत्र न्याय्या तत्परतास्य सा॥
यत्र तु स्वार्थविश्रान्तं प्रतिष्ठं तावदागतम्।
तत्प्रसर्प्रति तत्र स्यात् सर्वत्र ध्वनिना स्थितिः॥'

× × × ×

अत्रोच्यते—

वाच्या प्रकरणादिभ्यो बुद्धिस्था वा यथा क्रिया।
वाक्यार्थः कारकैर्युक्तः स्थायीभावस्तथेतरैः॥ (*D. R.*)

यथा लौकिकवाक्येषु श्रूयमाणक्रियेषु 'गामभ्याज' इत्यादिषु अश्रूयमाणक्रियेषु च 'द्वारं द्वारम्' इत्यादिषु स्वशब्दोपादानात् प्रकरणादिवशाद् बुद्धिसन्निवेशिनी क्रियेव कारकोपचिता वाक्यार्थः, तथा काव्येष्वपि स्वशब्दोपादानात् क्वचित् 'प्रीत्यै नवोढा प्रिया' इत्येवमादौ, क्वचिच्च प्रकरणादिवशात् नियत-विहित[5] विभावाद्यविनाभावाद्वा साक्षाद्भावकचेतसि विपरिवर्तमानः रत्यादिः स्थायी स्वस्वविभानुभाव-व्यभिचारिभिः तत्तच्छब्दोपनीतैः संस्कारपरम्परया परां[6] प्रौढिमानीयमानः रत्यादिवाक्यार्थः। न चापदा-र्थस्य वाक्यार्थत्वं नास्तीति वाच्यम्। कार्यपर्यवसायित्वात् तात्पर्यशक्तेः। तथा हि पौरुषेयमपौरुषेयं वाक्यं सर्वं कार्यपरम्[7], अतत्परत्वेऽनुपादेयत्वाद्, उन्मत्तादिवाक्यवत्।[8] काव्यशब्दानां च अन्वयव्यतिरे-काभ्यां निरतिशयसुखास्वादव्यतिरेकेण प्रतिपाद्यप्रतिपादकयोः प्रवृत्तिविषययोः प्रयोजनान्तरानुपलब्धेः स्वादोद्भूतिरेव[9] कार्यत्वेन अवधार्यते। तदुद्भूतिनिमित्तत्वं च विभावादिसंसृष्टस्य स्थायिन एव अवगम्यते। अतो वाक्यस्याभिधानशक्तिः तेन तेन रसेनाकृष्यमाणा तत्तत्स्वादा[10]पेक्षितावान्तरविभावादिप्रतिपादन-द्वारा स्वपर्यवसायितामानीयते। तदेतद् विभावादयः पदार्थस्थानीयाः, तत्संसृष्टो रत्यादिर्वाक्यार्थः तदेतत् काव्यवाक्यम्, यदीयौ[11] ताविमौ पदार्थवाक्यार्थौ। न चैवं सति गीतादिवद् वाच्यवाचकभावा-नुपयोगः,[12] विशिष्टविभावादिसामग्रीविदुषामेव तथाविधरत्यादिभावनावतामेव स्वादोद्भूतेः[13]। तदनेन

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1. वाक्यार्थः 2. अन्यत्वात्. 3. तत्र. 4. The full stop here is wrong and the sentence ends only with the word द्वितीयकक्षा।. 5. अविहित. 6. परं.
7. Full stop. 8. No Full stop. 9. स्वानन्द. 10. स्वार्थ. 11. यदीयं.
12. Full stop. 13. No full stop.

अतिप्रसङ्गोऽपि निरस्तः । ईदृशि च वाक्यार्थनिरूपणे परिकल्पिताभिधादिशक्तिवशेनैव समस्तवाक्यार्थावगतेः शक्त्यन्तरपरिकल्पनं प्रयासः । यदवोचाम **काव्यनिर्णये**—

'तात्पर्यानतिरेकाच्च व्यञ्जकत्वस्य, न ध्वनिः ।
किमुक्तं स्यादश्रुतार्थतात्पर्येऽन्योक्तिरूपिणि ॥
विषं भक्षय [1]वाक्ये यच्चैवं पितृसुतादिषु ।
[2]प्रयुज्यते प्रधानत्वाद् ध्वनित्वं केन वार्यते ॥
ध्वनिश्चेत्स्वार्थविश्रान्तं वाक्यमर्थान्तराश्रयम् ।
तत्परत्वं त्वविश्रान्तौ; तन्न, विश्रान्त्यसम्भवात् ॥
एतावत्येव विश्रान्तिस्तात्पर्यस्येति किंकृतम्[3] ।
यावत्कार्यप्रसारित्वात् तात्पर्यं न तुलाधृतम् ॥
भ्रम धार्मिक विश्रब्धम् इति भ्रमिकृतास्पदम्[4] ।
निर्व्यावृत्ति कथं वाक्यं निषेधमुपसर्पति ॥
प्रतिपाद्यस्य विश्रान्तिरपेक्षापूरणाद्यदि ।
वक्तुर्विवक्षिताप्राप्तेः[5] अविश्रान्तिर्न वा कथम् ॥
पौरुषेयस्य वाक्यस्य विवक्षापरतन्त्रता[6] ।
वक्त्रभिप्रेततात्पर्यम् अतः काव्यस्य युज्यते ॥' इति

अतो न रसादीनां काव्येन सह व्यङ्ग्यव्यञ्जकभावः । किं तर्हि ? भाव्यभावकसम्बन्धः । काव्यं हि भावकम्, भाव्या रसादयः । ते हि स्वतोऽ[7]भवन्त एव भावकेषु विशिष्टविभावादिमता काव्येन भाव्यन्ते[8] । न चान्यत्र शब्दान्तरेषु भाव्यभावकलक्षणसम्बन्धाभावात् काव्यशब्देष्वपि तथा भाव्यमिति वाच्यम् । भावनाक्रियावादिभिः तथाङ्गीकृतत्वात् । किञ्च मा चान्यत्र तथास्तु[9]; अन्वयव्यतिरेकाभ्यामिह तथावगमात् ।

तदुक्तम्—(*N.S.* VII. 4)

'भावाभिनयसम्बद्धान् भावयन्ति रसानिमान् ।
यस्मात्तस्मादमी भावाः विज्ञेया नाट्ययोक्तृभिः ॥'

इति । कथं पुनरगृहीतसम्बन्धेभ्यः पदेभ्यः स्थाय्यादिप्रतिपत्तिरिति चेत् लोके तथाविधचेष्टायुक्तस्त्रीपुंसादिषु रत्याद्यविनाभावदर्शनाद् इहापि तथोपनिबन्धे सति रत्याद्यविनाभूतचेष्टादिप्रतिपादकशब्दश्रवणाद् अभिधेयाविनाभावेन[10] लाक्षणिकी रत्यादिप्रतीतिः । यथा च काव्यार्थस्य रसभावकत्वं तथा अग्रे वक्ष्यामः ॥'

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1. पूर्वो यश्चैवं परसुतादिषु । 2. प्रसह्यते. 3. किं कृतम् । 4. आस्पदे । 5. विवक्षितप्राप्तेः 6. विवक्षा परतन्त्रता. 7. भवन्तः 8. No full stop. 9. No stop. 10. अभिधेया विनाभावेन.

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CHAPTER XIII

BHOJA AND AUCITYA

This important concept of Aucitya, Bhoja does not deal with anywhere separately. As a chief topic in Poetics, it is not mentioned at all by Bhoja. But Bhoja is not absolutely silent on this concept. Aucitya occurs here and there, underlying many other ideas in Bhoja.

It has been pointed out in my article on Aucitya in the *Journal of the Madras University*,[1] that, long before Poetics began to talk of Aucitya, its related Tantra of Vyākaraṇa was mentioning Aucitya as one of the conditions determining the definite import of a word of many meanings in a given context. Bhartṛhari mentions Aucitya as one of the Śabda-artha-pravibhājakas in II. 316, in his *Vākyapadīya.* In this same connection, Bhoja also mentions Aucitya while treating of Vivakṣā in the seventh chapter of the *Śṛ. Pra.* (Vol. II. p. 30) ; and this same Aucitya as a determinant of the sense of a word occurs again in chapter xxv of the *Śṛ. Pra.* (Vol. IV. p. 463).

In chapter xi of the *Śṛ. Pra.*, Bhoja calls his *magnum opus,* this *Śṛ. Pra.*, by the name SĀHITYA-PRAKĀŚA and says that among other things, Aucitya is herein inculcated.

"एतस्मिन् शृङ्गारप्रकाशे सुप्रकाशमेव अशेषशास्त्रार्थसंपदुपनिषदाम् अखिलकलाकाव्य-औचित्य-कल्पनारहस्यानां च सन्निवेशो दृश्यते।" Vol. II. Mad. Ms. p. 430.

This, however, has to be taken in a general sense that one of the fruits a reader of the *Śṛ Pra.* will reap is acquisition of a sense of Aucitya. That, any work, especially Literature, Poetry and Literary Criticism, must inculcate.

In Poetics proper, Bhoja does speak of Aucitya more than once. He realises that it is a vast and elastic principle and that it pertains to every part of a work of art. There are the main and major Aucityas of Rasa and Itivṛtta as also the subsidiary and minor ones of Guṇas, Alaṁkāras, Rīti, metre etc.

(1) We first sight Aucitya in Bhoja in his Doṣa prakaraṇa, in his Vākya-doṣa called 'Apada'. 'Apada' is the use of inappropriate vocabulary. The appropriateness or otherwise is tested by a reference to the nature of the characters who speak. A Grāmya speaker must be made to talk as he does in life, using rustic or vulgar expressions, whereas a refined urban character must be made to use a refined language. This is an emphasis on one kind of Aucitya. See Doṣa-section for detailed treatment of 'Apada'. See *S. K. Ā, I.* pp. 19-20.

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1. Vide my paper on the History of Aucitya in the *Journal of the Madras University*, Vol. VI. No. 1 and Vol. VII. No. 1.

Aristotle speaks of this Aucitya of Pada, the use of appropriate voca bulary, in his Rhetoric. He says; "If then one expresses himself in th language appropriate to the habit, he will produce the effect of being charac teristic; for, a rustic and a man of education will express themselves neithe in the *same words*, nor in the same manner." (Vide my paper on Lok Dharmī, *JOR*., Madras, Vol. VIII. p. 71. Compare also Rājaśekhara, *K. M* pp. 30-31).

(2) In the Vākyārthadoṣa called Virasa, borrowed from Rudraṭa Bhoja speaks of Aprastutarasa, which is a variety of Rasa-anaucitya *S.K.Ā.* I. 50. p. 35. Ratneśvara quotes here Ānanda's verse on Aucitya an and Anaucitya—"Anaucityād ṛte nānyad etc." Ratneśvara also points ou that the following three Doṣas, Hīna, Adhika and Asadṛśa Upamās are a varieties of Anaucitya.

(3) The Doṣa called Viruddha, Loka-viruddha, Kālaviruddha etc (*S.K.Ā.* I. 54-57, pp. 38-42) is also based on Aucitya. It is only a mor definite and particularised name for Anaucitya of various kinds in Vast or Artha. While explaining in I. 56 'Anumāna virodha', Bhoja mention Aucitya and its breach—Aucitya-viruddha.

युक्ति-**औचित्य**-प्रतिज्ञादिकृतो यस्त्विह कश्चन ।
अनुमानविरोधस्स कविमुख्यैर्निगद्यते ॥ I. 56.

and he illustrates Aucitya-viruddha thus :

औचित्यविरुद्धं यथा—

(छाया)

पट्टांशुकोत्तरीयेण पामरः पामर्याः प्रोञ्छति ।
अतिगुरुककूरकुम्भीभरेण स्वेदार्द्रितं वदनम् ॥

अत्र पामरस्य पट्टांशुकोत्तरीयाभरण-**अनौचित्याद् औचित्यविरुद्धमिदम्** ।"

S K. Ā. I. p. 40.

"किन्तु पामरौचित्यप्रतिसन्धाने पट्टांशुकावगुण्ठनमनुचितम् । विदग्धनेपथ्यपरिग्रहादिनाग वृत्तापरिचय एव पामरत्वम् ।" Ratneśvara on the above.

This case of Artha-aucitya-anaucitya is plain; how can a Pāmara b described as dressed in a Nāgaraka's dress of silk?

(4) A similar instance of Artha-aucitya-anaucitya is met with i Bhoja's Śabda-guṇa, Bhāvika, where an elder, out of the overpowering feelin in him, goes to the extent of bowing at the feet of an youngster. *S. K. Ā.* I p. 58.

"अत्र हर्षवशात् **अनौचित्येनापि** 'वन्देऽथवा चरणपुष्करकद्वयम्' इत्यादीनाम् उक्त्वा भाविकत्वम् ।"

Here a case of Anaucitya becomes a Guṇa or Aucitya, according to the larger implications of the principle of Aucitya. The larger Aucitya herein involved, which makes Aucitya out of Anaucitya, is an instance of Rasāveśa and Rasa-aucitya.

(5) And the above-mentioned Aucitya which converts Doṣas into Guṇas is the very basis of the last section of the Guṇa-prakaraṇa of Bhoja, the Vaiśeṣika-guṇas or Doṣa-guṇas, Doṣas which turn into Guṇas under certain circumstances. (Vide my paper on Aucitya above referred to) *S. K. Ā.* pp. 74-120 ; See especially p. 118. Bhoja explicitly states the principle of Aucitya converting certain cases of Anaucitya into Aucitya.

"अत्र स्त्रीत्वाद् औचित्यविरोधेऽपि **तत्समयोचितत्वात्** गुणत्वम् ।"

Aucitya in Bhoja's Alaṁkāra Section

(6) (*a*) Above was noticed under the Pada-doṣa called Apada, a kind of Aucitya of language, the Aucitya of appropriate vocabulary. Bhoja opens his Śabdālaṁkāras with an Alaṁkāra called Jāti. What is Jāti ? And how is it Alaṁkāra, and a Śabda-alaṁkāra ? Jāti is the various kinds of language, Sanskrit, the various Prākṛts and Apabhraṁśa. Though Language, by itself, is not an Alaṁkāra, the proper choice of the language suited to the theme etc., is an Alaṁkāra ; for, this is a feature of beauty in Kāvya. This is Bhāṣā-Aucitya. Certain things are well said when expressed in Sanskrit ; certain others in Prākṛt. Says Bhoja :

संस्कृतेनैव कोऽप्यर्थः प्राकृतेनैव वापरः ।
शक्यो रचयितुं कश्चिद् अपभ्रंशेन जायते ॥ *S. K. Ā.* p. 122.

This intelligent choice and employment of language is an Aucitya and is called by Bhoja as the Śabdālaṁkāra named Jāti. The principle of Aucitya involved herein is pointed out by Bhoja :

तत्र संस्कृतमित्यादिः भारती जातिरिष्यते ।
सा तु **औचित्यादिभिः** वाचाम् अलङ्काराय कल्पते ॥ II. 6. p. 121.

and Ratneśvara explains it thus :

"ननु अवश्यं शब्देन संस्कृताद्यन्यतमेन भवितव्यम् । तत्कोऽत्र कवेः शक्तिव्युत्पत्त्योरंशः, येन अलङ्कारता स्यात्, इत्यत आह—सेति । **औचित्याकृष्ट** एव अलङ्कारः । अस्ति च संस्कृतादेरपि तथाभावः इति भावः ॥" p. 121.

Then, according to Ratneśvara's Avatārikās to the succeeding Kārikās on Jāti, Bhoja indicates Aucitī in general, Viṣaya-aucitī, Vaktṛ-aucitī, Vācya-aucitī, Deśa-aucitī etc.

When, in a drama, the poet adopts the Prākṛt for women and low characters, Bhoja would say, that in his scheme, it is a case of Jāti Śabdālaṁkāra. It is Vaktṛ-aucitya. Bharata's *Nāṭya Śāstra* treats of this Bhāṣā-Aucitya in the chapter called Bhāṣā-vidhāna, XVIII. Bharata says regard-

ing Deśa-aucitya that a drama can be in many languages; for, in a drama, characters from various provinces and countries may be introduced.

अथवा छन्दतः कार्याः देशभाषाः प्रयोक्तृभिः ।
नानादेशसमुत्थं हि काव्यं भवति नाटके ॥ *N.S.* XVIII. 34.

(*b*) In chapter xi of his *Śṛ. Pra.* Bhoja again emphasises this Bhāṣā-Aucitya. There, he calls this an Ubhaya guṇa of a Prabandha as a whole, the Guṇa called 'Pātra-anurūpa-bhāṣatva' i.e., composed in language appropriate to the character.

"पात्रानुरूपभाषत्वम् इत्यनेन उत्तमपात्राणि संस्कृतेन, उत्तमाधराणि प्राकृतेन × × × × etc. |" p. 432. Vol. II. *Śṛ. Pra.* Mad. MS.
(Vide Alaṁkāra and Guṇa sections).

(7) (*a*) Bhoja's second Śabdālaṁkāra called Gati is nothing but the Aucitya of the medium of verse, prose or the mixed Campū style, and the Aucitya of the varieties of metres. To decide that a certain idea will be best expressed only in a verse-form and another only in a prose-form is itself an Alaṁkāra. This appropriateness of form is called Gatyaucitya. The chief controlling factor here, Bhoja himself says, is Artha-aucitya.

पद्यं गद्यं च मिश्रं च काव्यं यत्, सा गतिः स्मृता ।
अर्थौचित्यादिभिः सापि वागलङ्कार इष्यते ॥ II. 18.

Again,

यथामति यथाशक्ति **यथौचित्यं** यथारुचि ।
कवेः पात्रस्य चैतस्याः प्रयोग उपपद्यते ॥ II. 21.

(*b*) Having chosen the verse-form, a poet picks out the proper metres to suit his ideas. This choice of metre is Vṛtta-aucitya. Bhoja says in chapter xi of the *Śṛ. Pra.* that 'metre according to ideas' is an Ubhaya-guṇa of a Prabandha as a whole.

" 'अर्थानुरूपच्छन्दस्त्वम्' इत्यनेन शृङ्गारे द्रुतविलम्बितादयः, वीरे वसन्ततिलकादयः, करुणे वैतालीयादयः, रौद्रे स्रग्धरादयः, सर्वत्र शार्दूलविक्रीडितादयः निबन्धनीयाः इत्युपदिशति ।"
Vol. II. p. 432.

All these Bhoja does not fail to relate to Rasa and he realises that the final test of the appropriateness or Aucitya of a thing is Rasa, whether it be through Śabda or Artha. For, all Guṇas, Alaṁkāras and the avoidance of flaws (Doṣa-hāna) are for securing the eternal presence of Rasa, Rasa-aviyoga.

Further, Bhoja also, like Mahima Bhaṭṭa (see section on Bhoja and Mahima Bhaṭṭa), holds all kinds of Doṣas as forms of Anaucitya. In chapter xi of the *Śṛ. Pra.* Bhoja says that Rasa-aviyoga in a work as a whole is secured by avoiding flaws, and securing Guṇas and Alaṁkāras; and there are Doṣas, Guṇas and Alaṁkāras pertaining to Prabandha, even as to Vākya. Taking a drama, Bhoja illustrates the avoidance of flaw of Prabandha—Prabandha-doṣa-hāna. The story, in the source, may not, in every incident, be

consistent and exhibit an unity. The poet takes it up, eschews certain bits, and renovates the theme for his purpose. This eschewing and renovation in theme are, Bhoja says, Prabandha-doṣa-hāna or *Anaucitya-parihāna.* Anaucitya in the story is eliminated and Aucitya is secured.

"तत्र (प्रबन्धे) दोषहानम् **अनौचित्यादिपरिहारेण ।** यथा मायाकैकेयीदशरथाभ्यां रामः प्रवासितः, न मातापितृभ्यां इति निर्दोषदशरथे (बालरामायणे) etc., etc."

p. 410. Vol. II. Mad. *Śr. Pra.*

(See the above-mentioned paper on Auctiya, sections on Bhoja and Mahima Bhaṭṭa. See also the section on Bhoja and Kuntaka and Vakrokti in this thesis). And in this connection Bhoja quotes Yaśovarman's verse in the prelude to his now lost *Rāmābhyudaya* :

"**औचित्यं** वचसां प्रकृत्यनुगतं, सर्वत्र **पात्रोचिता**
पुष्टिः स्वावसरे रसस्य— ।" *Śr. Pra.* Mad. MS. Vol. II. p. 411.

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CHAPTER XIV

RĪTI, VṚTTI, AND PRAVṚTTI.

Rīti[1]

Rīti is dealt with by Bhoja three times, first in the Doṣa-section under the Arītimad-doṣa, then in the Alaṁkāra section as a Śabdālaṁkāra, and lastly in the Anubhāva section as one of the three Buddhyārambha-anubhāvas. As in the case of Vṛtti, so also in the case of Rīti ; as a Śabdālaṁkāra, it is of six kinds, but as Anubhāva, it is only of four kinds. In the former case, the number six is purely a result of Bhoja's sense of symmetry.

Bhoja uses all the three names, Rīti, Panthā and Mārga, the latter two of which are synonymous. Bhoja derives the word Rīti from the root √*Rī* to go "रीङ् गतौ," thus connecting it with the other names, Panthā and Mārga. To the three Rītis in Vāmana, Bhoja adds three more. Vāmana gives only the Vaidarbhī, the Pāñcālī and the Gauḍīyā ; Bhoja adds the Lāṭīyā which Rudraṭa was responsible for introducing, and then two more himself, namely, the Āvantī and the Māgadhī. The Āvantī and Māgadhī form Bhoja's additions.

The three verses defining the Vaidarbhī, Gauḍī and Pāñcālī (*S. K. Ā.* II. 29-31. p. 134) are reproduced by Bhoja from Vāmana. Bhoja borrows the Lāṭīyā Rīti from Rudraṭa but abandons Rudraṭa's definition of the Lāṭīyā. Rudraṭa defines the Lāṭīyā, as also the other Rītis, on the basis of the number of words compounded in a single instance. *K. A.* II. 5. But Bhoja arbitrarily says that a mixture of all Rītis is Lāṭīyā !

समस्तरीतिर्व्यां (व्या) मिश्रा लाटीया रीतिरुच्यते । *S. K. Ā.* p. 134.
मिश्ररीतिर्लाटीया । *Śṛ. Pra.* Vol. II. p. 270 .

The *S. K. Ā.* defines Āvantikā Rīti as one standing between Pāñcālī and Vaidarbhī ; with two to three or three to four words in a compound. But the same writer says in his *Śṛ. Pra.* that Āvantikā is not any one kind of Rīti exactly, but something approaching all Rītis ! वैदर्भादीनामन्तरालरीतिरावन्तिका. Māgadhī is defined as Khaṇḍa Rīti by both the *S. K. Ā.* and the *Śṛ. Pra.* i.e., beginning in one Rīti and ending in another !

Such treatment of the subject of Rīti has little reality and Bhoja here shows little grasp of either the historical aspect or the literary and artistic aspect of the subject and is of very little help to a student of the history and development of such an important concept as Style or Rīti in Sanskrit Alaṁkāra Literature.

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1. See also my paper on Rīti in *Mm. S. Kuppuswami Sastri Commemoration Volume*, pp. 89-118.

While Bhoja is in a mood to follow Vāmana in his definitions of the Rītis, Vaidarbhī, Pāñcālī and Gauḍīyā, in the *S. K. Ā.*, he prefers to accept Rudraṭa's definitions in the same context of Rīti-śabdālaṁkāras in the *Śṛ. Pra.* Rudraṭa defines the Rītis on the basis of a single feature called Samāsa; he holds the Vaidarbhī as the name of an un-compounded collocation, and classifies the compounded collocation into the three other Rītis according to the number of words compounded. No doubt Vāmana does include Samāsa as a determining factor in the description of all the three Rītis; but none but Rudraṭa defines the Rīti concept on the basis of Samāsa only. Vāmana defines the Vaidarbhī as having all the Guṇas fully, (*Guṇa-sāmagrya*); the preponderance of Mādhurya and Saukumārya and absence of Ojas and Kānti is Pāñcālī; the emphasis on Ojas and Kānti produces the Gauḍīyā. See Vāmana, *K. A. Sū. and Vṛ.* I. ii. pp. 17-21. Vāṇī Vilās Edn. and compare *S. K. Ā.* p. 134. In the *Śṛ Pra.* however, Bhoja casts off Vāmana's definitions and gives those of Rudraṭa as follows:

"असमस्तपदा वैदर्भी—।" "समस्तपञ्चषपदा पाञ्चाली।" "यथाशक्ति समस्तपदा गौडीया।" "वैदर्भादीनामन्तरालरीतिरावन्तिका।" p. 269. *Śṛ. Pra.* Vol. II. Rudraṭa: "वृत्तेरसमासाया वैदर्भी रीतिरेकैव।" *K. A.* II. 6. "द्वित्रिपदा पाञ्चाली।" "लाटीया पञ्च सप्त वा यावत्" "यथाशक्ति गौडीया." *K. A.* II. 5.

Here also it is only on Vaidarbhī, Pāñcālī and Gauḍīyā that Bhoja agrees with Rudraṭa. The Lāṭīyā, he chooses to define according to his own sweet will and not as Rudraṭa defined it.

Rīti, as expounded by Daṇḍin, Bhoja follows in the Doṣa-section while dealing with a Doṣa called Arītimad. *S. K. Ā.* pp. 24-30. More of this I have said in the sections on Doṣa and Guṇa. This is no strange phenomenon in Bhoja's writings that, on the same subject, he follows different and differing writers at different places. On Rīti, he follows Daṇḍin in the Doṣa-section; Vāmana to some extent in the Śabdālaṁkāra section of the *S. K. Ā.*; and Rudraṭa in the same context in the *Śṛ. Pra.*; and lastly, he follows Rājaśekhara on the Rītis in the 17th chapter of the *Śṛ. Pra.* where again Bhoja speaks of the Rītis as Buddhyārambha-anubhāvas along with Vṛtti and Pravṛtti.[1]

In the 17th chapter the Rītis appear along with Vṛttis and Pravṛttis, as in Rājaśekhara. Rājaśekhara says at the very beginning of his work that he devotes a separate chapter to Rītis in the statement रीतिनिर्णयं सुवर्णनाभः and in the remarks वृत्तिरीतिस्वरूपं यथावसरं वक्ष्यामः" p. 8. "रीतयस्तु तिस्रः, तास्तु पुरस्तात्।" p. 10. *K.M.* But this chapter on Rītis is lost. Still we are given an idea of Rājaśekhara's conception and definition of the Rītis even in the available part, namely, the Kavi-rahasya section, sub-section 3 on Kāvya-puruṣa-utpatti. Rājaśekhara admits only the three Rītis of Vāmana and so has some difficulty in adjusting the three Rītis to the four Vṛttis and the four Pravṛttis. Bhoja

1. See my paper on Rīti and Guṇa in the Agni Purāṇa in the *IHQ*, X, pp. 767-779.

removes the difficulty by accepting the fourth Rīti of Lāṭīyā. Bhoja gives the following equations :

Vṛtti	*Pravṛtti*	*Rīti*
Bhāratī	Paurastyā	Pāñcālī
Ārabhaṭī	Uḍhra-māgadhī	Gauḍī
Kaiśikī	Dākṣiṇātyā	Vaidarbhī
Sāttvatī	Āvantyā	Lāṭīyā

(See p. 52 *JOR*. Madras, Vol. VII, p. 52, My paper on Vṛttis).

The *Kāvya-mīmāṁsā* gives the following scheme :

Bhāratī	Uḍhra māgadhī	Gauḍīyā
Sāttvatī and Ārabhaṭī	Pāñcālī or Pāñcāla madhyamā	Pāñcāli
Sāttvatī and Kaiśikī	Āvantī	No Rīti !
Kaiśikī	Dākṣiṇātyā	Vaidarbhī

(*K.M.* Pp. 8-9).

The Kāvya-puruṣa and the Sāhitya-vidyā-vadhū were perhaps struck dumb when they passed through Avanti and adjacent provinces ! For, Rājaśekhara gives no Rīti for that place.

It is not possible to go here deeply into the very origins of the concept of Rīti and trace its history. That I have done in the separate paper on Rīti already referred to, wherein I have also spoken of the place occupied by Rājaśekhara and Bhoja, with whom alone we are concerned here at present. The definitions of Rītis in Daṇḍin and Vāmana are on the basis of ideas called Guṇas. Rudraṭa restricts himself to Samāsa. And Bhāmaha brings into his discussion of the two Rītis other general ideas ; finally, Bhāmaha throws away the Rītis. As distinguished from Bhāmaha and Rudraṭa on the one hand, and from Daṇḍin-Vāmana and the Guṇa tradition on the other, Rājaśekhara adopts for defining the Rītis characteristics and phraseology nowhere else met with, characteristics and phraseology which Bhoja borrows for the 17th chapter of his *Śṛ. Pra.* and from Bhoja, the *Agni-purāṇa* borrows. The following are Rājaśekhara's definitions along with which I have also given those of Bhoja.

(१) "—समासवद्, अनुप्रासवद्, योगवृत्तिपरंपरागर्भं जगाद, सा **गौडीया** रीतिः।', *K.M.* p. 8.

"**गौडादिषु भवा गौडीया**–यदतिदीर्घसमासम्, परिस्फुटबन्धनम्, नात्युपचारवृत्तिमत्' पादानुप्रासयोगि, योगरूढिपरम्परागर्भं वचः, सा गौडी ॥" *Śṛ. Pra.* Vol. III. p. 213.

(२) "—ईषदसमासम्, ईषदनुप्रासम्, उपचारगर्भं च जगाद, सा पाञ्चाली रीतिः।" *K.M.* p. 9.

"**पाञ्चालादिषु भवा पाञ्चाली**-यदनतिदीर्घसमासम्, (अनति) स्फुटबन्धम्, उप-(चार) वृत्तिमत्, पादानुप्रासप्रायम्, योगरूढिमत् सा पाञ्चाली।" *Śṛ. Pra.* Vol. III. p. 212.

(३) "—स्थानानुप्रासवद्, असमासम्, योगवृत्तिगर्भं च जगाद, सा वैदर्भी रीतिः।" *K.M.* p. 9.

"**विदर्भादिषु (भवा) वैदर्भी**। यदि (द) समस्तम् अतिसुकुमारबद्धं (न्धम्) अनु-(पचार वृत्तिमत्), स्थानानुप्रासयोगी, (योग) वृत्तिमद् वचः, सा वैदर्भी।"
Śṛ. Pra. Vol. III. p. 214.

We shall consider the Lāṭīyā of Bhoja which is not found in Rājeśekhara separately afterwards. The following table shows the relation between the definitions of the two writers more clearly.

Gauḍīyā :

Rājaśekhara	समास	अनुप्रास	योगवृत्तिपरम्परा
Bhoja	अतिदीर्घसमास	पादानुप्रास	योगरूढिपरम्परा.

And in addition to these three, we find Bhoja giving 'Parisphuṭa-bandha' and a few Upacāra-vṛtti usages as characterising the Gauḍīyā. The source of Bhoja for these two additional features is not known. Regarding the three features taken from Rājaśekhara, Bhoja puts them more definitely ; Samāsa is made Atidīrgha-samāsa ; Anuprāsa, Pādānuprāsa ; and the Yoga-vṛtti of Rājaśekhara, Bhoja makes Yoga-Rūḍhi.

Pāncāli :

Rājaśekhara	ईषदसमास	ईषदनुप्रास	उपचार
Bhoja	अनतिदीर्घसमास	पादानुप्रास	Same

The additional features in Bhoja are 'Anati-sphuṭa-bandha' and 'Yoga-Rūḍhi.'

Vaidarbhī :

Rājaśekhara	असमास	स्थानानुप्रास	योगवृत्ति
Bhoja	Same	Same	Same

The additional features in Bhoja are 'Ati-sukumāra-bandha' and 'Anupacāra-vṛtti'.

This kind of treatment of the Rītis is not after the manner generally found in the writings of the Ālaṁkārikas but it is not altogether unrelated to the features of the Rītis as they are defined by Daṇḍin, Vāmana and Rudraṭa. Samāsa and Anuprāsa which play a great part in Rājaśekhara's and Bhoja's definitions form vital points in Daṇḍin, Vāmana and Rudraṭa. Upacāra also is mentioned by Daṇḍin as the Guṇa called Samādhi. But what is a bit striking as new is the terminology of Upacāra, Yoga, Rūḍhi and Bandha-sphuṭatva.

In similar terminology, Bhoja defines the Lāṭīyā also himself :

लाटादिषु भवा लाटीया ; यदीषत्समस्तम्, अनतिसुकुमारबन्धम्, नात्युपचारवत्, लाटीयानुप्रासवद् योगरूढिमद् वचः, सा लाटीया।" P. 215, Vol. III. Śṛ. Pra.

Śaradātanaya records this kind of definition of the Rītis in his *Bhā. Pra.*, borrowing it from the 17th chapter of the *Śṛ. Pra.* ; and from both Śāradātanaya and Bhoja, Bahurūpamiśra borrows it in his *Daśarūpakavyākhyā*. The *Agni-purāṇa* also borrows it from Bhoja. Of Rīti and Guṇa in the *Agni-purāṇa*, I have spoken in the article in the *Indian Historical Quarterly* already referred to.

1. Śāradātanaya, in chapter one of his *Bhā. Pra.* follows Bhoja's treatment of Anubhāvas as found in the 17th chapter of the *Śṛ. Pra.* On pp. 11-12, Śāradātanaya follows Bhoja's grouping together of Rīti, Vṛtti and Pravṛtti as Buddhyārambha-anubhāva.

बुद्ध्यारम्भानुभावेषु रीतिः प्रथममुच्यते।
रीतिर्वचनविन्यासक्रमः, सापि चतुर्विधा॥

The features given by Bhoja are thus classified and stated by Śāradātanaya. The Rītis are distinguished by the difference in (1) Samāsa, (2) Saukumārya etc., (3) Upacāra etc., and (4) Prāsa and Anuprāsa.

समास-सौकुमार्यादि-तारतम्यात् क्वचित् क्वचित्।
उपचारविशेषाच्च प्रासानुप्रासभेदतः॥

Following Śāradātanaya Bahurūpamiśra says in his *Daśarūpakavyākhyā* :

एतासां चतसृणां च रीतीनां समासतारतम्याद्, (1) उपचारतारतम्याद्, (2) बन्धसौकुमार्यादितारतम्याद् (3) अनुप्रासभेदाद् (4) योगादिभेदात् (5) च परस्परभेदः इत्यनुसन्धातव्यमिति।"

P. 5. Vol. II. Mad. MS. P. 4188.

Śāradātanaya beats Bhoja hollow by first adding two more Rītis, Saurāṣṭrī and Drāviḍī, and by saying finally that Rītis are as many as 105 or even as many as the men who speak.

सौराष्ट्री द्राविडी चेति रीतिद्वयमुदाहृतम्।
तत्तद्देशीयरचनारीतिस्तद्देशनामभाक्॥

× × ×

प्रतिवचनं प्रतिपुरुषं तदवान्तरजातितः प्रतिप्रीति।
आनन्त्यात् संक्षिप्य प्रोक्ता कविभिः चतुर्विधेत्येषा॥

तासु पञ्चोत्तरशतं विधाः प्रोक्ता मनीषिभिः।

2. Siṅgabhūpāla follows Bhoja in treating of Rīti, Vṛtti and Pravṛtti as Buddhyārambha-anubhāvas. *R.A.S.* Ch. I. pp. 64-88.

बुद्ध्यारम्भास्तथा प्रोक्ताः रीतिवृत्तिप्रवृत्तयः।

But Siṅgabhūpāla recognises only three Rītis, Komalā, Kaṭhinā, and Miśrā, i.e., Vaidarbhī, Gauḍī and Pāñcālī. On Vaidarbhī, Daṇḍin is followed ; Gauḍī is distinguished by long compounds and aspirated words ; Pāñcālī is midway between the two. Following Śāradātanaya, Siṅgabhūpāla also says at the end of the Rīti-section that there are innumerable Rītis and that each

province has its own Rīti. There are Āndhrī, Lāṭī, Saurāṣṭrī and such other Miśra Rītis. For a description of these, Śiṅgabhūpāla refers us to the works of *Bhoja* and others.

आन्ध्री लाटी च सौराष्ट्रीत्यादयो मिश्ररीतयः ।

× × × ×

भोजादिग्रन्थकारैस्तु तदाकाङ्क्षिभिरीक्ष्यताम् ॥ p. 69.

Śāradātanaya mentions such additional Rītis and remarks that Rītis are as many as the provinces. But Bhoja never does so, either in the *Śṛ. Pra.* or the *S. K. Ā.* Perhaps Śiṅgabhūpāla refers to the twelve Vṛttyanuprāsa varieties of Bhoja given in the Śabdālaṁkāra section, Āndhrī, Kauṅkī, Kauṅkaṇī, etc.

The *Agni-purāṇa* also gives the three concepts of Rīti, Vṛtti and Pravṛtti together as Buddhyārambha-anubhāvas, in the section on Anubhāvas.

आलम्बनविभावस्य भावैरुद्बुद्धसंस्कृतैः ।

मनोवाग्बुद्धिवपुषां स्मृतीच्छाद्वेषयत्नतः ॥

आरम्भ एव विदुषाम् अनुभाव इति स्मृतः । 339/44-5.

Then Mana-ārambha-anubhāvas of males and females and Vāgārambhas are given. And in the last two lines of the chapter, the three Buddhyārambhas are introduced.

स बुद्ध्यारम्भ इष्यते ।

तस्य भेदाः त्रयस्ते च रीतिवृत्तिप्रवृत्तयः ॥ 339/54.

The next chapter, the 340th, called Rīti-nirūpaṇa, speaks partly of Vṛtti also: The text as printed in the Ānandāśrama Edn. is corrupt and incomplete here. The chapter must be called 'Rīti-Vṛtti-Pravṛtti-Nirūpaṇa' and must have dealt with all these three Buddhyārambhas. For, with the next chapter we have Āṅgika-abhinaya or Śarīrārambha-anubhāva beginning. As it is, the chapter (340) ends abruptly with the mention of the Aṅgas of the Ārabhaṭī Vṛtti ; only the Rītis and two Vṛttis are available. Vide my paper on Rīti and Guṇa in the Agni-purāṇa in the *IHQ*.

Another point to be noted in the *Agnipurāṇa* is that its definitions of the Rītis are taken from the *Śṛ. Pra.* (17th chapter). The four Rītis of this chapter of the *Śṛ. Pra.* are accepted and they are defined on the basis of the same features of Samāsa, Upacāra, Yoga, etc. Vide my article on Rīti and Guṇa in the *Agnipurāṇa* above referred to.

The Vṛttis

Both from the point of view of history and that of dramatic art, I have critically examined and explained the concept of Vṛtti in a long paper entitled the Vṛttis published in the *JOR*[1] Madras. In the third instalment of that paper, I noticed the peculiarities in Bhoja's treatment of Vṛtti in the section called 'Number of Vṛttis'. I shall briefly survey the same here.

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1. *JOR* Madras, Vol. VI, pp. 346-370 and Vol. VII. pp. 33-52 and 91-112.

Bhoja describes the Vṛttis as Anubhāvas born of the Buddhi—Buddhyārambhānubhāvas—in chapter xxvii of the *Śṛ. Pra.* He defines Vṛtti as mode or manner of activity—*Ceṣṭā-viśeṣa-vinyāsa-krama*—and this agrees with Abhinava's definition of it as Vyāpāra and Ānanda's as Vyavahāra. In chapter xxvii of the *Śṛ. Pra.*, Bhoja describes *only the four* Vṛttis given by Bharata, and there is nothing special, no difference, to be noted in Bhoja's descriptions of each of these Vṛttis. There is some important difference in Bhoja's description of the Aṅgas of the Bhāratī vṛtti, which I have dealt with in a separate section below called Vṛttyaṅgas.

If Kaiśikī means grace and delicateness, and Vṛtti means the temper and atmosphere of the situation, the Kaiśikī vṛtti covers all such graceful activities and cannot be strictly called Anubhāva. Abhinava explains Ārabhaṭī as Kāya-vṛtti, i.e., Ceṣṭā par excellence ; Bhāratī as Vāg-vyāpara ; and Sāttvatī as Mano-vyāpāra. Bhoja also says that the Vṛttis are 'Vāṅmanaḥ-kāya-vyāpāra' (chap. xii.). If Bhāratī is Vāg-vyāpāra, it must be Vāgārambha-anubhāva ; if Ārabhaṭī is Kāya-vyāpāra, it must be Śarīrārambha-anubhāva ; and Sāttvatī alone can be Buddhyārambha-anubhāva, because it is said to be Mano-vyāpāra. What about Kaiśikī then ? It refers to no physiological or psychological department of our activity, of body, speech or mind. It refers to the graceful mode in all activities. How can this be called a Buddhyārambha-anubhāva ? But such critical scrutiny, we cannot make even in Abhinava's text ; how can Bhoja stand it ?

As it is, Kaiśikī is applied to a part of the physical activity of the limbs which exhibit grace and delicateness, Ślakṣṇatā and Saukumārya.

As in this chapter xxvi of the *Śṛ. Pra.*, in chapter v of his *S. K. Ā.* (p. 643) also, Bhoja is satisfied with the old four Vṛttis but in chapter xii of the *Śṛ. Pra.* which corresponds to the above-noted part of the fifth chapter of the *S. K. Ā.*, Bhoja gives the Vṛttis as five in number. In this chapter xii of the *Śṛ. Pra.* dealing with Prabandha-aṅgas, most things move in groups of 'Five' and can Vṛtti alone be, in this company, one short ? So Bhoja adds the new fifth Vṛtti of his, the Vimiśrā-vṛtti, which is not a really new or additional Vṛtti but is only the jumble of all the other four. Bhoja describes this fifth additional Vṛtti thus on p. 459 in chap. xii of his *Śṛ. Pra.* (Vol. II).

"यत्रारभट्यादिगुणास्समस्ताः
मिश्रत्वमाश्रित्य मिथः प्रथन्ते ।
मिश्रेति तां वृत्तिमुशन्ति धीराः
साधारणीमर्थचतुष्टयस्य ॥

मुखादिसन्धिषु [च] व्याप्रियमाणानां (नाय) कोपनायकादीनां मनोवाक्कायकर्मनिबन्धनाः पञ्च वृत्तयो भवन्ति–भारती, आरभटी, कैशिकी, सात्त्वती, **विमिश्रा** चेति ।" p. 459.

"सोऽयं पञ्चप्रकारोऽपि चेष्टाविशेषविन्यासक्रमो वृत्तिरित्याख्यायते ।" p. 459.

What is the scope of this Vṛtti, whether such a Vṛtti is necessary, what has Bharata's text to say on this matter, how Śiṅgabhūpāla notes this Miśrā-vṛtti of Bhoja and refutes it with the authority of Bharata's text—these ques-

tions I have dealt with in the paper on the Vṛttis above-mentioned. (Pp. 102-3, Vol. VII, *JOR*).

Other writers besides Śiṅgabhūpāla have noticed this fifth Vṛtti of Bhoja. Earlier than Śiṅgabhūpāla, Śāradātanaya, who often shows his acquaintance with the *Śṛ. Pra.*, says that there are others who do not accept the Artha-vṛtti of Udbhaṭa and give in its place a fifth Vṛtti called Miśrā.

भारती सात्त्वती चैव कैशिक्यारभटीति च ।
औद्भटाः पञ्चमीमर्थवृत्तिं च प्रतिजानते ॥
अर्थवृत्तेरभावात्तु (मि) श्रां तां पञ्चमीं परे ।

The information in the first two lines is derived by Śāradātanaya from the *Daśarūpaka.* How the view of these two writers, namely, Dhanañjaya and Śāradātanaya, that Udhaṭa recognised a fifth Vṛtti called Artha-vṛtti is wrong and what exactly is the position taken up by Udbhaṭa, I have elaborately shown in the section on Udbhaṭa in my paper in the *J.O.R.*, VI, on the writers quoted in the *Abhinava-bhāratī* and in the paper on the Vṛttis mentioned above. In the third line quoted above, Śāradātanaya refers to Bhoja's fifth Vṛtti called the Miśrā.

In the two published papers of mine above referred to, I had made a mistake which Mr. K. S. Ramaswamy Sastry of the Baroda Oriental Institute, editor of the *Bhāvaprakāśa* in the Gaekwad Series, was kind enough to correct. It was proved by me in the section on the writer named Śakalīgarbha in the article on Writers quoted in the *Abinava-bhāratī*, that this writer on dramaturgy held *five* Vṛttis, and added the fifth Vṛtti of his which he called *Ātma-saṁvitti.* The text of the *Bhā, Pra.* on the Vṛttis on p. 12 reads "विश्रान्तां पञ्चमीं परे" and this view came just after the statement of Udbhaṭa's view and contradicting Udbhaṭa's view. In the *Abhinava-bhāratī,* the view of Śakalīgarbha appears after that of Udbhaṭa, contradicting Udbhaṭa's. So, at the suggestion of Professor Mm. S. Kuppuswamy Sastriyar, I took Śāradātanaya as referring to Śakalīgarbha's view after that of Udbhaṭa and the word 'Viśrānti' in the text was taken as a synonym meaning the same '*Ātma-saṁvitti*' of Śakalīgarba. Mr. K. S. Ramaswamy Sastry drew my attention to his Errata list at the end of his edition of the *Bhā. Pra.* where the correct text of the third line is given ; *Viśrānta* must be read as '*Miśrām tām.*' "मिश्रां तां पञ्चमीं परे." It is unfortunate that I should have missed the correct reading in the Errata and should have consequently seen in a plain reference to Bhoja's view a reference to Śakalīgarbha's view and should have corrected 'Vīśrāntā' in the text into 'Viśrānti', to enable me to equate it with Ātma-saṁvitti. It is all very smooth sailing now. It must be accepted that the *Daśarūpaka* and the *Bhā. Pra.* misunderstood Udbhaṭa's real view of Vṛttis and that there was a Śakalīgarbha, who held another view of five Vṛttis, but whom neither the *D. R.* nor the *Bhā.* Pra. refers to. It is clear that in the third line of the passage extracted above, Śāradātanaya refers to Bhoja's fifth Vṛtti called Miśrā and this is perfectly natural, well acquainted as Śāradātanaya is, with Bhoja's *Śṛ. Prā.*

Another writer of about the same time of *Śāradātanaya* who refers to this fifth Vṛtti of Bhoja, called the Miśrā, is Prakāśavarṣa, author of a work called *Rasārṇava-alaṁkāra*. (MS. in the Govt. Oriental MSS. Library, Madras). Prakāśavarṣa is acquainted with the *Śṛ. Pra.* and he quotes the Upajāti verse of Bhoja on his new fifth Vṛtti— "यत्रारभट्यादिगुणास्समस्ताः" etc. from chapter xii of the *Śṛ. Pra.* But, instead of calling it by the same name by which it is called in the *Śṛ. Pra.*, Miśrā, occurring in the third line— मिश्रेति तां वृत्तिं —, Prakāśavarṣa calls it by the functional name occurring as Viśeṣaṇa in the last line, Sādhāraṇī,— "साधारणीमर्थचतुष्टयस्य." Prakāśavarṣa, however, makes a great mistake in attributing this verse to one Mahā Bhāmaha. (Vide my paper on Prakāśavarṣa's Rasārṇavālaṁkāra in the *JOR*, Madras; Vol. VIII. Part 3.)

The third kind of treatment of Vṛtti by Bhoja, which is however the first and earliest in order in his two works, is the treatment of Vṛtti as a Śabdālaṁkāra along with Language, the Form of Verse or Prose or the Mixed Campū, Rīti etc. Vṛtti treated of in the Śabdālaṁkāra section is not the Vṛtti described in the Rasa section as Anubhāva, with particular reference to Drama. Vṛtti is here applied to the text of the Drama as well as to the pure, read Kāvya. This aspect of Vṛtti also I have studied in the paper on Vṛttis above referred to in the section named 'The History of Vṛtti in Kāvya' at the end of the paper. (Pp. 104-112, *JOR*. Vol. VII).

When we speak of the written words, we are at once in the realm of one of the four Vṛttis namely, the Bhāratī-Vṛtti. And if, within its realm, we want to distinguish the graceful and the forceful styles or modes, we must not have Kaiśikī and Ārabhaṭī Vṛttis but two Rītis like Vaidarbhī and Gauḍī. The whole set of Vṛttis brought from Nāṭya into Kāvya is incongruous. Ānanda says in Uddyota III that Vṛttis are two-fold—of Artha and Śabda—the Artha-vṛttis being Kaiśikī etc., of Bharata and the Śabda-vṛttis being Upanāgarikā, Paruṣā and Komalā. The latter are called by the other name of Rīti also and Mammaṭa equates the Śabda-vṛttis with the Rītis. (*K. Pra.* IX). But Bhoja does not think of these difficulties and quietly makes up his needed number of 24 Śabdālaṁkāras by things like Vṛtti. The following points are to be noted here :—

1. Bhoja increases the number of Vṛttis as Śabdālaṁkāras to *six*, adding two of his usual jumbles—Madhyama-Kaiśikī and Madhyama-Ārabhaṭī. This really is fine scientific treatment ! The same concept is once sixfold ; at another place it is fivefold ; and in a third place it is only fourfold ! Why should there be this difference ? Does Bhoja think that Vṛtti in these three places, Vṛtti as Śabdālaṁkāra, as Anubhāva, and as a general Aṅga of the Prabandha, should differ ? Vṛtti is primarily Anubhāva. All Alaṁkāras are Anubhāva ; they appear in the speech of the mood-filled character, in the Vācikābhinaya, in the Vāgarambha-anubhāva ; and they are intended to convey more quickly and more powerfully the mood. It is again as Anubhāva that Vṛtti becomes a Prabandha-aṅga. There is no need for Bhoja to treat of Vṛttis three times

at three different places ; and there is no justification for varying its number in each case on a diminishing scale from six to four.

2. If there must be a Kaiśikī which is not thoroughly Kaiśikī but is somewhat Kaiśikī—Madhyama Kaiśikī, and if there must be a Madhyama-Ārabhaṭī also like this, why not a Madhyama-Bhāratī and a Madhyama-Sāttvatī ? The only reason for not having two more is that all the Śabdālaṁkāras of Bhoja are subdivided symmetrically into SIX kinds only ; and, therefore, Bhoja needed only two more and not four more *Madhyama*-Vṛttis.

3. All these *Śabda*-alaṁkāras called Vṛtti are defined as *Artha*-sandarbhas. This is a contradiction. How can *Artha*-vaicitrya be productive of Śabda-alaṁkāra ? It would have been something if Bhoja had made the Vṛttis, Artha-alaṁkāras. That is what Bhoja's great Ācārya, Daṇḍin does. Daṇḍin counts the Vṛttis and their Aṅgas as Alaṁkāras, along with Sandhyaṅgas and Lakṣaṇas towards the end of chapter II of his *Kāvyādarśa* and chapter II deals with Arthālaṁkāras.

There is a lot of loose thinking and haphazard heaping of things in Bhoja's work.

Another concept of Vṛtti

In the same Śabdālaṁkāra section Bhoja speaks of two other related concepts of Vṛtti coming under Anuprāsa. I have spoken of these also in the closing part of my paper on Vṛttis. (See Pp. 109-110, *JOR*, Vol. VII). Bhoja criticises the old Vṛttis of Udbhaṭa and others, Paruṣā, Komalā and others (which Bhoja increases to twelve !) as unnecessary and as having been included in Guṇas and Vṛttis. In their place Bhoja gives twelve other varieties of Anuprāsa called Vṛttis, named after twelve countries. *S.K.Ā.* Pp. 201-207. See my Vṛtti paper above referred to. See also the Alaṁkāra section in this thesis.

The Vṛttyaṅgas

Bhoja speaks of sixteen Vṛttyaṅgas, four for each of the four main Vṛttis, leaving out the Vimiśrā.

Of Vṛttyaṇgas in general, I have spoken in a special section in my paper on Vṛttis. (Pp. 44-45. *JOR*, Vol. VII). There is difference in Bhoja's treatment of the Aṅgas of the Bhāratī vṛtti. Bharata mentions four Aṅgas of the Bhāratī vṛtti : Prarocanā, Āmukha, Vīthī and Prahasana. (XXII. 30-35, Kasi Edn). A critical examination of the Bhāratī vṛtti and its two Aṅgas of Vīthī and Prahasana especially, was made by me in the first part of the Vṛtti-paper. (Pp. 363-370. Vol. VI. *JOR*). Of the four Aṅgas of the Bhāratī vṛtti given by Bharata, Bhoja takes only one, namely, Āmukha as constituting the whole Bhāratī vṛtti and devides it into four Aṅgas, in the 12th chapter of the *Śṛ. Pra.* Bhoja differs even there also from Bharata. Bharata gives Āmukha as of five Aṅgas (XXII; 30-35)—Udghātyaka, Kathodghāta, Prayogātiśaya, Pravṛttaka and Avagalita. Bhoja omits the third and has no other reason for this omission except to make uniform enumeration of four Aṅgas for each of the four Vṛttis. This kind of equation of the

Bhāratī vṛtti with the Āmukha is not justifiable and contradicts Bhoja's earlier definition of Bhāratī vṛtti as the name for all vocal activity in general. (Vāg vṛtti ; p. 459 Vol. II. *Śr. Pra.*) The *Daśarūpaka,* like Bhoja, gives the same four Aṅgas of Bharata for the Bhāratī vṛtti but, for Āmukha, it adopts an independent attitude like the *Śṛ. Pra.* It gives only three Aṅgas for the Āmukha. Siṅgabhūpāla follows the *Daśrūpaka.* The Aṅgas of the other Vṛttis are the same and are of the same number as given by Bharata. Pp. 478-480. Vol. II, *Śṛ. Pra.*

The fifth chapter of the *S.K.Ā.* has a different story to tell. Here also, there is no difference between Bhoja and Bharata on the other three Vṛttis and their Aṅgas. It is on the Aṅgas of the Bhāratī vṛtti here that Bhoja differs not only from Bharata but also from himself. On pp. 643-6 of *S.K.Ā.*, chap. V., Bhoja gives four Aṅgas of *Bhāratī* following almost the text of Bharata : Prarocanā, Vīthī, Prastāvanā (Āmukha of Bharata) and Prahasana. But Bhoja does not understand what Bharata means by regarding Vīthī and Prahasana as two varieties of the Bhāratī vṛtti. The two refer to the two types of Rūpakas of those two names and not to parts of the Prologue. Later writers have made both the Vīthī and Prahasana as part of the Prologue by restricting Bhāratī to Prastāvanā. All this is wrong and the true significance of this has been explained by me in the first part of my paper on the Vṛttis. What Bhoja has done is that he has further misunderstood by putting a completely mistaken meaning into Vīthī. Vīthī and Prahasana, Bharata and Dhanañjaya clearly say, are two types of Drama. Like many other writers, Bhoja also takes Prahasana as a small comic speech in the Prologue ; but he is all alone when he takes the Vīthī with thirteen well-known Aṅgas, as having *five* Aṅgas. And what are these Aṅgas ? Here Bhoja makes a great mistake ; he confuses between the Bharata's Āmukha and the Vīthī and attributes to the Vīthī the five Aṅgas pertaining to Āmukha. In this particular place Bhoja seems to have understood neither Prastāvanā nor Vīthī. He says :

"उद्घात्यकादीनामङ्गानां प्रवृत्तिः वीथी; उद्घात्यकः, कथोद्घातः, प्रयोगातिशयः, प्रवर्तकः, अवगलितमिति ।"

Of the five Aṅgas given above, Udghātyaka and Avagalita are two Vīthyaṅgas, also introduced in the Prastāvanā, and it is because these happen to be Vīthyaṅgas also that the *Daśarūpaka* omits them and gives the remaining three as Āmukha-Aṅgas. These two have misled Bhoja to identify Āmukha and Vīthī and give the other three, namely Kathodghāta, Prayogātiśaya and Pravartaka, also as Vīthyaṅgas. Greater confusion has not been made on any other subject of the *Nāṭyaśāstra.* The causes for such confusion regarding the Bhāratī vṛtti have been explained by me in the first part of the Vṛtti-paper.

Chapter seventeen of the *Śṛ. Pra*—the Anubhāva chapter—has a description of the Vṛttis and their given Aṅgas. The description of the Aṅgas of the Bhāratī here agrees more with that in the fifth chapter of the *S. K. Ā.* than with that in the same work in the 12th chapter. It is strange how, on the same topic, Bhoja has different views at different places. The

four Aṅgas of the Bhāratī are given according to Bharata, Bhoja calling Āmukha by the name Prastāvanā—, Prarocanā, Prastāvanā, Vīthī and Prahasana. But when he comes to the Vīthī, he seems to have realised the mistake he had committed in the *S. K. Ā.* v. where he forgot that Vīthī was the Vīthī of thirteen Aṅgas. When, however, he sets about to correct, he makes a mess of the whole thing. He gives the Vīthī as that with the thirteen Aṅgas but the thirteen Aṅgas are said to be Udghātyaka, Avagalita, Kathodghāta, Prayogātiśaya and Pravṛttaka, with an etc ?

उद्घात्यकादीनामङ्गानां प्रवृत्तिः वीथी। तानि उद्घात्यकः, कथोद्घातः, प्रयोगातिशयः, प्रवृत्तकः, अवगलितमित्यादीनि त्रयोदश।" P. 216. Vol. III.

Of these, only the first two are Vīthyaṅgas ; the other three are Āmukha-Aṅgas as given by Bharata. Firstly it is bad to combine the two together ; secondly, it is not explainable how Bhoja made bold to say that these Aṅgas come to thirteen in number. The Vīthī, by itself, has thirteen Aṅgas and when the Kathodghāta, Prayogātiśaya, and Pravṛttaka are added, the number of Aṅgas comes to sixteen. Lastly, it is cowardly for Bhoja to have begun to illustrate but to have left out illustrating all except the Udghātyaka. For a detailed illustration of the Aṅgas would prove the real total number of the Aṅgas to be sixteen and its contradiction with the accepted Vīthī of thirteen Aṅgas will become patent. Therefore Bhoja fights shy and ends thus :

"एवं कथोद्घातादयोऽपि दशरूपकादेः उदाहार्यम्।" P. 216. Vol. III.

On the three other Vṛttis and their Aṅgas, chapter xvii of the *Śṛ. Pra.* also has nothing to differ from Bharata.

There is yet a fourth treatment of Vṛtti and the Vṛttyaṅgas in the *Śṛ. Pra.* and it is in the four chapters devoted to the four Puruṣārtha-Śṛṅgāras of Dharma, Artha, Kāma and Mokṣa. (Chapters xviii-xxi, Vol. III. *Śṛ. Pra.*). Bhoja lays out a scheme here that each of these four Śṛṅgāras is characterised by particular kinds of men, women, habits, dress, atmosphere and style of speech. That is, Bhoja gives each its appropriate Nāyaka, Nāyikā, Pravṛtti, Vṛtti and Rīti. Of these also I have spoken in the Vṛtti-paper. (Pp. 51-52, *JOR*, Vol. VII). In explaining this scheme of the four Puruṣārthas = four Nāyakas = four Vṛttis etc., Bhoja resorts to a good deal of verbal ingenuity. It is all very clever but is most unreal. The section teems with apt examples for extreme far-fetchedness.

The Pravṛttis

The Pravṛttis and their relation to the Vṛttis, I have dealt with in a separate section in my Vṛtti-paper which has been mentioned here frequently (Pp. 49-51. *JOR*, Vol. VII). Bhoja treats of the Pravṛttis twice, once in chapter xii in the midst of topics of Dramaturgy and again in the midst of Anubhāvas which he deals with in chapter xvii. In the latter case Bhoja gives only four Pravṛttis because he wants their number to agree with that of the four Vṛttis and the four Rītis, all the three of which he clubs together and gives as Buddhyārambha-anubhāvas. But in the 12th chapter most items are five in number and to be in harmony with them, he gives the

Pravṛttis also as five. But Pravṛttis are five here only in enumeration (Uddeśa) ; in Lakṣaṇa and Udāharaṇa, however, Bhoja forgets that he has increased the number of Pravṛttis to five and consequently gives only the old four varieties of it.

"—पञ्च सन्धयः पञ्च (वृत्तयः **पञ्च प्रवृत्तयः**) चतुर्विंशति प्रवृत्तय (प्रवृत्तिहेतवः) इत्येका चतुष्षष्टिः।" p. 450. *Śṛ. Pra.* Vol. II, Chap. XII.

"वेषविन्यासक्रमः प्रवृत्तिः, सापि चतुर्धा–पौरस्त्या, उद्रमागधी, दाक्षिणात्या, आवन्त्या च।"
p. 459. Vol. II. *Śṛ. Pra.* Ch. XII.

If we accept that Bhoja recognises only four Pravṛttis, we cannot get the mentioned number of 64 items ; we get only 63. Bhoja could have easily invented the fifth Pravṛtti with a new geographical name and it is not known why Bhoja contradicts himself by first enumerating five Pravṛttis and then speaking of only four Pravṛttis.

The four Pravṛttis given by Bhoja are the same as found in Bharata. *N.Ś.* XIV. But Bhoja goes wrong in the naming of one of the Pravṛttis. Bhoja's four Pravṛttis are Paurastyā, Uḍhramāgadhī, Dākṣiṇātyā and Āvantyā. Though he promises to describe them in detail latterly in chapter xii, Bhoja fails to do so in both the 12th and the 17th chapter. He does not take pains to give the countries coming under each of these four. Bharata does not have a Pravṛtti called Paurastyā. His four Pravṛttis are Pāñcālī, Uḍhramāgadhī, Dākṣiṇātyā and Āvantī. It is in the place of Bharata's Pāñcālī that Bhoja gives his Paurastyā. Now Paurastyā does not mean Pāñcālī but means 'the eastern' and the 'eastern' Pravṛtti is the Uḍhra-māgadhī. Bharata clearly enumerates the provinces coming under these four divisions. The Dākṣiṇātyā comprises all the southern countries in general ; the Uḍhramāgadhī, all the eastern ; the Āvantī, all the western and the Pāñcāli, all the north-north-western. All the illustrations found in chapter 17 of the *Śṛ. Pra.* for these Pravṛttis are those given by Rājaśekhara in his *Kāvyamīmaṁsā,* I. 3. pp. 8-9. And in this source, of Bhoja, namely, Rājaśekhara, we do not find the Paurastyā but see in its place the Pāñcāla-madhyamā (*K.M.* P. 8). 'Pāñcāla-madhyamā' is another and more elaborate name of the same Pāñcālī Pravṛtti ; for, under it come the provinces of the Madhya-deśa also. Bharata's text itself contains the other name of Pāñcāla-madhyamā in two Ślokas. Kāśī Edn. XIV. 48 & 49. *Kāvya-mālā* Edn. XIII 36 7 38. Therefore Bhoja follows neither the basic and remoter authority of Bharata nor the secondary and nearer authority of Rājaśekhara when he speaks of the Paurastyā Pravṛtti. Less would have been the mistake if Bhoja had given instead of his Paurastyā, the name Pāścātya meaning 'the western'. Paurastyā and Uḍhra-māgadhī are identical. When Bhoja quotes Rājaśekhara's verse describing the dress of the ladies of Mahodaya as illustration for his Paurastyā-Pravṛtti, he does not seem to know what he is doing.

The concepts of Vṛtti, Pravṛtti and Rīti are very intimately related. The one involves the other. But, for the sake of classification and analytical and theoretical study, Rājaśekhara says, it is laid down that physical action is

Vṛtti—Ceṣṭā-vinyāsa-karma—, dress and decoration is Pravṛtti—Veṣa-vinyāsa-krama—, and speech is Rīti—Vacana-vinyāsa-krama. (*K.M.* p. 9).

"तत्र वेषविन्यासक्रमः प्रवृत्तिः, विलासविन्यासक्रमः वृत्तिः, वचनविन्यासक्रमः रीतिः।"
Bhoja borrows this definition of Vṛtti, Pravṛtti, and Rīti from Rājaśekhara.

"सोऽयं पञ्चप्रकारोऽपि चेष्टाविन्यासक्रमो वृत्तिः।"

"वेषविन्यासक्रमः प्रवृत्तिः।" p. 459. Vol. II.

"बुद्ध्यारम्भेषु वचनविन्यासक्रमो रीतिः।" "चेष्टाविन्यसक्रमो वृत्तिः।"

"वेषविन्यासक्रमः प्रवृत्तिः।" Ch. XVII.

When we examine Bharata's definition of the Vṛttis for arriving at the exact connotation of the concept of Vṛtti, we will find this at the very outset that Bhāratī is a Śabda-vṛtti and cannot be called Ceṣṭā-viśeṣa-vinyāsa-krama. It is under the Śabda-vṛtti of Bhāratī that the Rītis come (वचनविन्यासक्रमाः). In a way, Vṛtti comprehends both the Pravṛtti and the Rīti, for it is the name of the whole field of human activity. Therefore it is that we find the inclusion of graceful dress—Ślakṣṇa-nepathya—which is Pravṛtti (Dākṣiṇātyā), as part of the definition of the Kaiśikī Vṛtti. Similarly the Sāttvatī has exchange of hot words and thus comprehends the realm of the Rītis also. And Pravṛtti itself is also described as an equally wide concept. It means "provincial manners", Veṣa, Ācāra and Vārtā of various provinces.

"अत्राह प्रवृत्तिरिति कस्मादिति। उच्यते, पृथिव्यां नानादेश-**वेष-भाषा-आचार-वार्ताः** ख्यापयतीति प्रवृत्तिः।" P. 165. *N. Ś.* Kasi edn.

What things do not come under Ācāra and Vārtā? And again, describing the Dākṣiṇātyas for the Dākṣiṇātya-Pravṛtti, Bharata speaks of their love for *dance and music*, of their clever, sweet and graceful *movements*. These do not certainly form part of Āhārya or dress.

"तत्र दाक्षिणात्यास्तावद् बहुनृत्तगीतवाद्याः कैशिकीप्रायाः चतुरमधुरललिताङ्गाभिनयाश्च।"[1]
p. 165. *N. Ś.* Kasi edn.

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1. It is interesting to compare this Dākṣiṇātya-Pravṛtti which is all grace and elegance with Daṇḍin's Vaidarbhī Rīti in Poetry. Vaidarbhī, according to the Nāndī verse of Rājaśekhara's *Karpūra-mañjarī*, is called Vacchomi, i.e., *Vātsagulmī*, the style of Vatsagulma, which is the capital of the ancient Vidarba country. Vidarbha is the chief province referred to by the word Dākṣiṇātya. Rājaśekhara develops the idea imaginatively by celebrating the marriage of Kāvyapuruṣa and Sāhitya-Vidyāvadhū at Vatsagulma in Vidarbha.

"तत्रास्ति मनोजन्मनः देवस्य क्रीडावासः विदर्भेषु वत्सगुल्मं नाम नगरम्। तत्र सारस्वतेयः ताम् औमेयीं गन्धर्ववत् परिणिनाय।" K. M. p. 10.

The *Mālavikāgnimitra* of Kālidāsa refers to the Dākṣiṇātya-Pravṛtti and a peculiar and specially beautiful marital make-up according to the style of the Vidarbha land.

"अत्र किल देव्या धारिण्या पण्डितकौशिकी भणिता। भगवति, त्वं यदि सत्यं प्रसाधनगर्वं वहसि, तद्दर्शय तावत् मालविकायाः शरीरे **वैदर्भं विवाहनेपथ्यम्**, इति।"

Continued on next page.

Śiṅgabhūpāla actually says that Pravṛtti is provincial *language*, manner and dress.

तत्तद्देशोचिता भाषा-क्रिया-वेषाः प्रवृत्तयः । I. 294. *R.A.S.*

What is important and noteworthy in Bhoja's treatment of Pravṛtti is his analysis of the conditions which affect dress, the various circumstances under which dress changes and differs not only with reference to different individuals but even as regards the same individuals. Such change in dress naturally follows, for, as Bhoja has indicated in the Anubhāva chapter by speaking of Pravṛtti along with Vṛtti and Rītis, Pravṛtti is intimately connected with the nature, character, nationality, the mood etc., of the person. Such conditions affecting dress are infinite and though it is enough to point out a few illustrative instances, Bhoja has gone a little farther and has given twenty-four conditions which go to determine dress. He is not blind to the fact that these twenty-four do not exhaust the world ; for he gives in the end an item called 'miscellaneous' and then adds even an 'Etc.'—Ādayah.

Bhoja calls these dress-determining conditions by the name 'Pravṛtti-hetus'. The following are the 24 Pravṛtti-hetus .

देशः, कालः, पात्रम्, वयः, अवस्था, शक्तिः, साधनम्, अभिप्रायः, व्यत्यासः, विपरिणामः, निमित्तम्, अभिगमः, सङ्ग्रामः, विहारः, उपहारः, छलम्, छद्म, आश्रमः, जातिः व्यक्तिः, विभवः, प्रकीर्णम्, सङ्कीर्णम् and विप्रकीर्णम् ।

Deśa is country. It is but natural that this condition should head the list : for, country and nationality form the greatest factor in dress. The four Pravṛttis themselves are named after four geographical divisions of India and provinces differ from each other in dress.

Kāla is time, such as summer, winter etc., which causes change in dress.

Pātra is character, male, female etc. This is not very clear. The illustration given by Bhoja for Pātra is given by him for Veṣa-svabhāvokti in his *S.K.Ā.* III. Commenting on this Veṣa-svabhāvokti in the *S.K.Ā.* Ratneśvara shows his acquaintance with Bhoja's Pravṛtti-dharmas. He mentions here Kāla and Pātra and even here Pātra is not plain. See p. 268.

Vayas : Age, such as childhood, girlhood, youth etc.

Avasthā is mental mood and emotional condition. As for example, a lady separated from her lord and dejected does not have the mood to decorate herself.

Śakti is one's means at one's disposal for decorating oneself.

Sādhana is a similar condition and seems to be decorative material available. As for example, the hunters dress themselves only with sylvan products like feathers etc.

Continued from previous page.

The *Vakroktijīvita* of Kuntaka speaks of the *natural* sweetness of the music of the Dākṣiṇātyas.

"न च दाक्षिणात्यगीतविषयसुस्वरतादिध्वनिरामणीयकवत् तस्य स्वाभाविकत्वं वक्तुं पार्यते ।" p. 46 De's Edn.

Abhiprāya seems to be dress suggestive of one's intention.

Vyatyāsa is misplacing of ornaments in hurry. Kālidāsa's description of the city-damsels rushing to their windows in hurried toilet to see Aja and Śiva in the *Raghu-vaṁśa* and the *Kumāra-saṁbhava* and a similar one in Aśvaghoṣa's *Buddha-carita* are examples of this condition of Vyatyāsa.

Vipariṇāma is the conversion of the non-ornament into an ornament. As for example, Śiva converted his snakes into garlands when he went to marry Pārvatī.

Nimitta is occasion such as Vrata or Pūjā when one wears special dress.

Abhigama is Abhisaraṇa, a lady going to tryst ; she will have white dress in moon-lit nights and black dress in dark nights.

Saṁgrāma is martial dress.

Vihāra : dress during sports such as jala-krīḍā when bathing dress is put on.

Upahāra : dress during dedication or offering one to a diety. As for instance, Bhavabhūti's description of Mālatī decked in red garlands and cloth when the Kāpālika is about to offer her to Cāmuṇḍā.

Chala is the dress of persons *in cognito,* such as the spy.

Chadman. What exactly Bhoja means by this condition is not known. The illustration likens it to Vipariṇāma and Chala.

Āśrama is the stage of life, Brahmacarya etc.

Jāti : class, e.g. the type called Kuṭṭanī.

Vyakti is an individual's special decorative fancies like Śiva's love for the disc of the moon, snakes etc.

Vibhava : If this refers to one's means and wealth, it can hardly be different from Śakti, already mentioned.

Prakīrṇa : Miscellaneous.

Saṁkīrṇa is incongruous mixture of good and bad, garceful and terrible, simple and gaudy.

Viprakīrṇa seems to be the personified description of an object where the ornaments and decorations are purely imaginary. But it must be accepted that the significance of this item is not plain. Bhoja illustrates it with the last verse of the *Kumāra-sambhava,* canto II, describing Kāma appearing before Indra with Rati and Vasanta : अथ स ललितयोषिद्भ्रूलताचारुशृङ्गम् etc. (*Śr. Pra.* Vol. II. Chapter XII. p. 460-465).

The subject of Pravṛtti, as applying pre-eminently to dress and decoration,—Āhārya—is dealt with at length by Bharata in chapter xxiii. (Kasi Edn.) There he speaks of the dress and ornaments proper to sex, nationality, mood, province etc.,—conditions from which Bhoja makes up his list of Pravṛtti-hetus.

एतद्विभूषणं नार्या आकेशादानखादपि ।
यथाभावरसावस्थम् विज्ञायैवं प्रयोजयेत् ॥ XXIII. 42.

This is the Pravṛttihetu called *Avasthā.*

मानुषीणां तु कर्तव्या नानादेशसमुद्भवा ।
× × ×
अवन्तियुवतीनां तु शिरस्सालककुन्तलम् ॥ XXIII. 63-67.
अदेशजो हि वेषस्तु न शोभां जनयिष्यति । XXIII. 69.

This is Bhoja's *Deśa,* the first Pravṛtti-hetu. *Jāti* also is emphasised by Bharata ; he shows what suits the caste of women called courtezans :

गणिकानां तु कर्तव्यमिच्छाविच्छित्तिमण्डनम् ।
देशजातिविशेषेण देशानामपि कारयेत् ॥
वेषं तथा चाभरणं क्षुरकर्मपरिच्छदम् । XXIII. 68-69.

Above all, Bharata would emphasise the condition called Avasthā, the emotional state. He again takes it up in Śls. 70-72 and concludes :

एवं स्त्रीणां प्रयोक्तव्या देशावस्थासमुद्भवाः ।

Vayas (age) and Prakṛti (nature) are two more Pravṛtti-hetus mentioned by Bharata while dealing with the colouring of the skin and face.

वर्णानां तु विधिं ज्ञात्वा वयः प्रकृतिमेव च ।
कुर्यादङ्गस्य रचनां देशजातिवयःश्रिताम् ॥ XXIII. 88-9.

Bhoja gives Vayas and we may take Bhoja's Pātra as standing for Bharata's Prakṛti. In the following passage on conditions determining the colour of the face, Bharata mentions Bhoja's Kāla.

कारणव्यपदेशेन न तथात्मेच्छया पुनः ।
वर्णस्त्वन्यः प्रयोक्तव्यः देशजातिवयःश्रितः ॥
देशं कालं च जातिं च पृथिव्युद्देशमेव च ।
विज्ञाय वर्तनां कुर्यात् पुरुषाणां प्रयोगवित् ॥ XXIII. 100-101.

Bhoja's Nimitta or special occasion is given by Bharata generally as follows. During religious ceremony, observance of vow, when going to temple, one's dress must be Śuddha, simple. Similarly other situations require attractive or poor and unattractive dress.

शुद्धो विचित्रो मलिनो विविधो वेष उच्यते ।
तेषां विभागं व्याख्यास्ये यथाकार्यं प्रयोक्तृभिः ॥

देवाभिगमने चैव मङ्गले नियमस्थिते ।
तिथिनक्षत्रयोगे च विवाहकरणे तथा ॥

धर्मप्रवृत्तं यत्कार्यं स्त्रीणां च पुरुषस्य च ।
वेषस्तत्र भवेच्छुद्धः ॥ XXIII. 116-118.

In XXIII. Śl. 123, Bharata mentions mendicants and recluses in dresses appropriate to their *habits,—Vṛtta.* In 123, Bharata says generally that Veṣa should accord with the context.

" —वेषः कार्यस्तु अर्थवशानुगः । "

In 128, Bharata speaks of warriors and their martial dress, Sāmgrāmika-veṣa. This is Bhoja's Pravṛtti-hetu called Saṁgrāma. One's character as affecting one's dress is also more specifically mentioned by Bharata in 130 as *Guṇa.*

एवमेष भवेद्वेषो वयोजातिगुणान्वितः ।[1]

Other Concepts of the name Pravṛtti

I mentioned above in the section on Vṛttis, and I have done so in the last part of my Vṛtti-paper also, how many concepts there are in Dramaturgy and Poetics which bear the name Vṛtti. Bhoja notices similarly other concepts having the same name of Pravṛtti. He says in chapter xii of his *Śṛ. Pra.* (Pp. 459-460).

1. वेषविन्यासक्रमः प्रवृत्तिः । सापि चतुर्धा—पौरस्त्या, उड्रमागधी, दाक्षिणात्या, आवन्त्या च । तासां च लक्षणान्यग्रतो वक्ष्यामः ।

2. अन्ये पुनरन्यथा प्रवृत्तिं व्याचक्षते –दशविधा पुण्यप्रवृत्तिः, दशविधा पापप्रवृत्तिरिति । साप्यग्रतो व्याकरिष्यते ।

केचित्तु तामपि अन्यथाहुः – पञ्च बुद्धीन्द्रियाणि, पञ्च कर्मेन्द्रियाणि; तद्द्वारिका च धर्म (अधर्माभ्यां) पृथक् पृथग् दशप्रकारा प्रवृत्तिः भवति ।

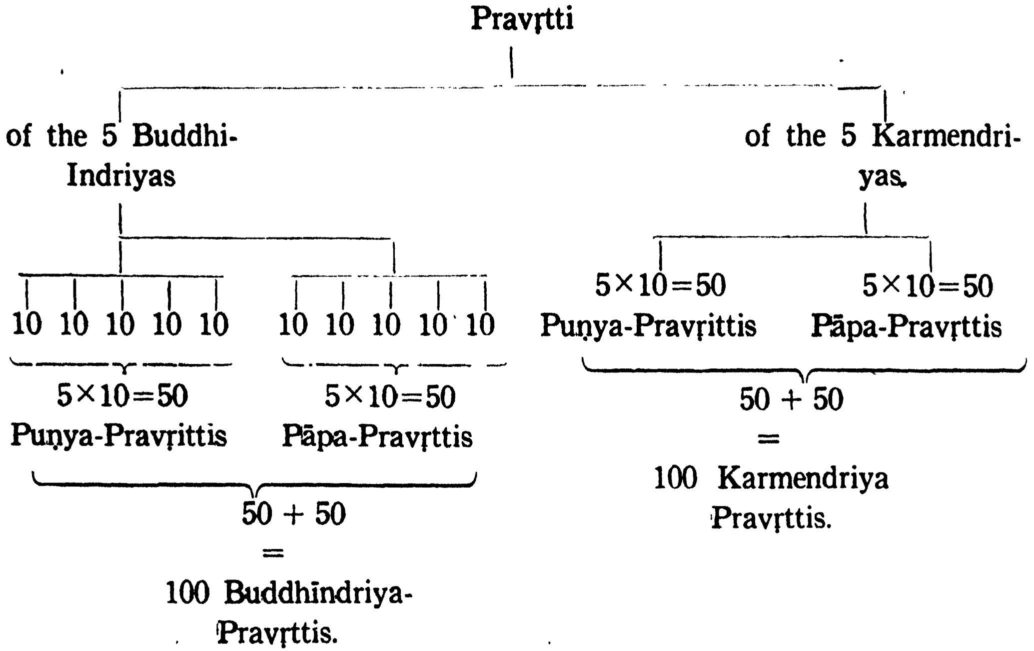
3. अथ अन्यन्मतम्—प्रवृत्तिर्वाग्बुद्धिशरीरारम्भा । तत्र वागारम्भा द्वादश आलापप्रलापादयः । बुद्धयारम्भा द्वादश भावहावादयः । (शरीरारम्भा) (द्वादश लीला) विलासादयः । त एते षट्त्रिंशदप्यग्रत उदाहरिष्यन्ते । "

Three main views are here given. One is the generally accepted Pravṛtti, meaning manner of dress,—Veṣa-vinyāsa-krama. The second Pravṛtti refers to the activity of the senses and the classification of these activities into 10 kinds of virtuous and 10 kinds of sinful activities. This same Pravṛtti or the activity of the senses is analysed by others in another way : 10 kinds of activities of the 10 Indriyas, the five Buddhīndriyas and the five Karmendriyas; and each of these ten is divisible into ten virtuous and ten sinful acts. Thus this concept of 'moral' Pravṛtti is on the whole of 200 kinds.

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1. Re. Bhoja's Pravṛttihetus, cf. *Nāṭya-darpaṇa* of Ramacandra and Guṇacandra, Gaek. Edn. p. 191.

"अयं च (आहार्यः) देश-काल-कुल-प्रकृति-दशा-स्त्रीत्व-पुंस्त्व-षण्ढत्वादौ (यौ) चित्यानुसारतो विधेय इति । "



Of this Pravṛtti, Bhoja, as promised in this chapter (12th), speaks in chapter 18 on Dharma-Śṛṅgāra. In this chapter, Pravṛtti is contrasted with Nivṛtti. The Pravṛttis that are virtuous are ten :

"प्रवृत्तिरूपः (धर्मः) दशधा। वाङ्मनःकायक्रियाभेदात्। तत्र वाचा हितम्, प्रियम्, सत्यम्, आप्तम्, च ब्रूते। मनसा आस्तिक्यम्, दयाम्, अनीप्साम् च भावयति। कायेन गुरुते उ (गुरू) स्तिम्, दानम्, आर्तत्राणं च करोति।" p. 237. Vol. III. *Śṛ. Pra.*

The ten virtuous activities natural to a virtuous man are four vocal acts of speaking the salutary, the pleasing, the true and the Āpta which is the truthful word of one not interested in anything else but helping us[1] : then, three mental acts of piety, mercifulness and desirelessness towards others' properties; and then, three physical acts of serving the elders and the teachers, giving away, and protecting the suffering.

The opposites of these are Pāpa-pravṛttis or sinful acts. They are :

Vocal—speaking of अहित, अप्रिय, असत्य and अनाप्त.

Mental—नास्तिक्य, दयाभाव, and परस्वेप्सा

Physical—गुरूणाम् अशुश्रूषा, अदान and आर्तोपेक्षा.

The third Pravṛtti spoken of by Bhoja is what is more commonly called Anubhāva. It is the same activity of man and his mind, limbs etc., but analysed in a different manner. As promised here in chapter xii, these are again taken

1. These Pāpa and Puṇya Pravṛttis are borrowed by Bhoja from Vātsyāyana's *Nyāya Bhāṣya.* P. 14 Chowk. Edn. See the section on Bhoja and the Śāstrakāras in this thesis. Āpta is unnecessarily added by Bhoja. Vātsyāyana does not have it. Āpta is nothing but Hita, Priya and Satya put together. Vātsyāyana has in its place the study of Vedas, Svādhyāya. See also Vātsyāyana on the Śabda Sūtra, I. I. 7. P. 26 Chowk. Edn.

up for elaborate treatment in the 17th chapter, the Anubhāva chapter. Here in chapter 12, Bhoja gives only three sets of Anubhāvas, 12 vocal ones, Ālāpa etc., 12 mental ones, Bhāva, Hāva etc., and 12 physical ones, Līlā, Vilāsa etc. They are on the whole only 36.

In chapter 17 however, Bhoja departs from this position and gives a new scheme. By the side of Buddhi, he adds a fourth department called Manas; and brings the Buddhyārambhas, Hāva etc., under Mana-ārambhas, leaving apart the Buddhyārambha class to comprise the three concepts, Vṛtti, Pravṛtti and Rīti. In chapter 17, therefore, the Pravṛttis, i.e. the Anubhāvas are not 36 but 48. The Pravṛtti, meaning dress, comes here under one of the departments of the larger Pravṛtti, meaning Anubhāva.

Bhoja gives these other usages of the word Pravṛtti as the views of others, 'Anye'. But all this 'Anye' refers only to himself. The first is the most common use of the name Pravṛtti i.e., dress or Āhārya-abhinaya. The third is an extension of this first Pravṛtti to mean all Anubhāva in general. The second is not totally unrelated to the basic idea of Pravṛtti being Anubhāva. The activity of the Karmendriyas will come under Śarīra-ārambha-anubhāva; and that of the Budhīndriyas, under Budhyārambha-anubhāva; the consideration of such activity of the two kinds of Indriyas being virtuous and sinful pertains only to a particular context, namely, a theme of Dharma and Adharma and not all cases. And hence it is not of general importance.

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CHAPTER XV

DOṢAS

नाकवित्वमधर्माय व्याधये दण्डनाय वा ।
कुकवित्वं पुनः साक्षान्मृतिमाहुर्मनीषिणः ॥ Bhāmaha. I. 12.

1. Bhoja's conception of Doṣa.
2. The place of Nirdoṣatva in the definition of Kāvya; the philosophy of "flaw."
3. Doṣasvarūpa and Doṣalakṣaṇa. Guṇaviparyaya, Kāvyavipattihetu, Saundaryākṣepahetu, Mukhyārthahati, Abhimatārthavighna, Kāvyāpakarṣahetu, Anaucitya, and Sahṛdayodvejaka.
4. The number and classification of Doṣas.
   (i) Nyāyāsūtras.
   (ii) Kauṭilya's Arthaśāstra, the Anuyogadvāra sūtra and the Mahābhārata.
   (iii) Bharata.
   (iv) Bhāmaha and Daṇḍin.
   (v) Vāmana and the classification of Doṣas into those of Pada, Padārtha, Vākya and Vākyārtha.
   (vi) Rudraṭa.
   vii) Ānandavardhana: the Rasa doṣas as seen in the Dhvanyāloka and as codified by Mammaṭa and Hemacandra.
   viii) Rājaśekhara's 'Doṣanirūpaṇa' Chapter lost.
   (ix) Bhoja: the number of Doṣas accepted; the different classes of the Doṣas; the Śleṣādiviparyaya and the Doṣaguṇas; Bhoja's indebtedness to Bhāmaha, Daṇḍin, Vāmana, and Rudraṭa; the few Doṣas newly introduced by Bhoja. The Prabandhadoṣa of Bhoja;—compared with some ideas in the Dhvanyāloka, and the Vakroktijīvita.
   (x) Mahimabhaṭṭa: Vyaktiviveka, Chapter 2; his five flaws.
   (xi) Mammaṭa; new flaws; Alaṁkāradoṣas and Hemacandra.
   (xii) Later Writers who followed Bhoja on Doṣas.

The absence of flaws is counted by Bhoja as the first condition which makes an utterance fit to be called literature or poetry—Kāvya. Among the four poetical relations of Śabda and Artha (Sāhitya), the first is the avoidance of flaws—Doṣa-hāna. It is only after taking due care to avoid all flaws that the poet can think of embellishing his speech with excellences, figures and emotions. For, even a good-looking figure is spoiled by a spot of leprosy. Bhoja quotes Daṇḍin's verse on Doṣas with the above-given idea, adds to it the verse of Bhāmaha also, which says that nobody is enjoined by scriptures to write poetry under pain of suffering punishment; but bad poetising is certainly death itself. In the second verse of his S. K. Ā. Bhoja defines poetry and mentions there at the first that it should be devoid of flaws.